dwb
55 JUNE '88

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TIMELORDMANIA!

THE MOST UNLIKELY POP HIT this summer - DOCTORIN' THE TARDIS - has reached the lauded number one position in the official Gallup chart just three weeks after release ! The song - Ron Grainer's original DOCTOR WHO theme entwined with shades of '70s number one hits Rock & Roll (which originally reached number seven in America) and Blockbuster by Gary Glitter and The Sweet respectively - has also reached pole position in the 12-inch and independent charts and taken everyone by surprise, not least the Glaswegian 'Timelords' themselves who formed the group's name specially for the record and have previously released singles under the guises of Disco 2000, the JAMS, The Justified Ancients of Muma and KLF, the latter of which is the label of their latest single.

The song dethroned the popular Wet Wet Wet remake of With a Little Help from my Friends - recorded to raise money for Esther Rantzen's Childline - as well as holding off competition from Britain's most popular teenybop band Bros making the Timelords' achievement all the more remarkable !

The previous biggest-selling version of Ron Grainer's famous score was in November 1978 when Mankind took their disco DOCTOR WHO to number twenty-five in the hit parade. Releases of recent official TV versions have done less successfully with Peter Howell's radiophonic arrangement reaching 105th position in 1980 and Dominic Glyn's failing to even dent the top 200 which explains the BBC's reluctance to release Keff McCulloch's current version, although the popularity of DOCTORIN' THE TARDIS will now almost certainly prompt the BBC into imminently converting it to vinyl.

HAUNTING RENDITION

Critically few would doubt DOCTORIN' THE TARDIS's superiority to last year's summer novelty hit Star Trekkin'. Opening with the instantly recognisable TARDIS materialising sound mixing into the Blockbuster introduction - over which specially modulated Dalek voices are heard rasping "Dosh, dosh dosh, loadsamoney!" - the

(CONTINUED ON PAGE 12...)

MOVIE DATES SET ~ PREMIÈRE LATE '89

DOCTOR WHO - THE MOVIE consultant Ian Levine has been given official confirmation of the revised production dates which will culminate in the release of the long-awaited film in the cinema in either the autumn or Christmas of 1989.

The final draft of the script was completed in mid-June and the financing of the film is in place which effectively means that Coast to Coast now have all the finances required with no risk of the project falling through. More good news is that the film is to be distributed by one of the best-known worldwide movie distributors whom we hope to reveal exclusively next issue.

Technical key personnel have now been appointed (ie: crew, VFX designers, etc.) and pre-production (building of sets, special effects, etc.) commences in September-October with shooting starting in January or February 1989. As for the Doctor himself the producers are keeping tight-lipped about the choice intending to keep everyone in suspense up to the last possible minute ...

* DON'T BE MONTHS BEHIND WITH THE MOVIE NEWS - READ 'DWB'! *

'REMEMBRANCE' POSTER ~ BACK PAGE...

dwb

5 WHITEGATE GARDENS,
HARROW-WEALD, MIDDX HA3 6BW

NEWS Cover-4, 12-13
A packed issue of news this month including a special two-page feature on that illusive new celebrity, Ford Time Lord...

LETTERS 5-7
Your comments on last month's special POWER OF THE DALEKS PHOTONOVEL and current topics of debate...

DAVID MALONEY INTERVIEW 10-11
An exclusive - if somewhat brief - talk with one of DOCTOR WHO's best-loved directors between 1968-77...

THE COMPLETE PERTWEE RATINGS 8-9
Continuing our exclusive series of facts and figures behind DOCTOR WHO's ratings, this time we examine the Jon Pertwee years...

TENCON 14
Debbie Watling(cover) was just one of the interesting guests at the MLG's TenCon convention which saw a few landmarks...

REMEMBRANCE OF THE DALEKS SPECIAL 15-16
Another pictorial preview of the return of the Daleks to our screens in little over two months time !

ACKNOWLEDGEMENTS: BBC Audience Research Department, BBC Written Archives Centre, J.Jeremy Bentham, Sheldon Collins, Ford Time Lord, The Fulham Chronicle, Gallup, Ian Levine, Peter Litten, Gordon McAllister, David Maloney, Melody Maker, Merseyside Local Group, Joe Nazzaro, N.M.E., The Press Association, Record Mirror, David Saunders, John Scott Martin, Jo Thurn(W.H.Allen).

D.W.B. AD RATES (Fan): 1 page(A4 camera ready)£45, ½ page(130 x 390mm / 270 x 195mm)£24, ¼ page(130 x 195 / 65 x 390mm)£12, Eighth page(65 x 195mm / 130 x 95mm)£6, Sixteenth page(65 x 95mm)£3.
(Commercial): 1 page(£56 25), ½ page(£30), ¼ page(£15), Eighth page(£7 50), Sixteenth page(£3 25).

*Adverts must comply to the exact dimensions listed above
*All adverts must be in black ink and typed
*Ads in breach of copyright or of an offensive nature will be returned

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NOTICES: Aussie fan President Dallas Jones still requires lodgings in the following areas when he visits the UK between July and September: London, Liverpool, Wales and Bath. The response to the request in DWB#53 has been very disheartening so let's try and restore Dallas' faith in our hospitality ! Dallas is an extremely friendly - not to mention informative - person to know and he will pay for all expenses incurred on his part. Please send details to the DWB editorial address.

Issues of THE POWER OF THE DALEKS PHOTONOVEL containing DWB#54 supplements have sold out and orders sent after June 10th are being sent without supplements. Please ensure you order your issues in advance of publication to ensure your copy in future.

TO ORDER NEXT ISSUE (DWB#56, July 1988) send a crossed cheque/PO payable to D.W.B. for £1 30 (US:$3) to: D.W.B.#56, 5 Whitegate Gardens, Harrow-Weald, Middlesex HA3 6BW.
A SUBSCRIPTION from next issue up to the Winter Special is £11 20 (US:$27).

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BBC SHOWS SIGNS OF INVESTING NEW CONFIDENCE IN 'WHO

THE SUCCESS of The Time Lords' DOCTOR WHO-inspired record appears to have at last opened the BBC's eyes to the fact that they have a valuable commodity on their hands which has been all too neglected in recent years.

If the chart-topping success of their recent budget video releases hadn't convinced them of this fact, then DOCTORIN' THE TARDIS certainly has because DOCTOR WHO now seems to have earned a sudden wave of respect throughout the Corporation !

It is interesting to speculate, for example, whether the Beeb would have granted DOCTOR WHO such an immediate remount (see right) following the recent asbestos scare without all the recent external publicity, but the most positive sign yet of their attitude to the series was given in an off-the-record quote by Head of Drama Series and Serials Mark Shivas who recently said DOCTOR WHO "is safe for another couple of years" !

Furthermore it is becoming increasingly apparent that Shivas is taking his time in selecting the tenth producer because he actually appears to care that John Nathan-Turner's successor will be the right person for the job.

SEASON 26 "IN-HOUSE"

CONTRARY TO RUMOURS Season 26 at least will be an "in-house" series produced at the BBC, possibly as a test of the new producer's abilities and indeed to see whether DOCTOR WHO can be improved. In the likelihood that it can, then it is probable it will be kept at the BBC, otherwise it could be tendered to an outside production company in line with the BBC's gradual "externalisation" as a result of a directive issued last year by Director General Michael Checkland for the BBC to tighten its purse-strings and the new ruling for a certain amount of its annual output to be made by independent producers. By hiring outside companies the BBC stands to save vast amounts in money and resources (ie: pensions, canteen costs, union intervention, etc.). For example, the Visual Effects Department alone will soon be half its current size as more and more work is given to freelancers - as was the case with much of Season 24.

Certainly now - more than at any other time since the 'cancellation crisis' - DOCTOR WHO's future is very promising indeed: a number one single, a gripping Dalek adventure, more video releases and a new producer on the way plus the possibility of repeats this autumn and a major feature film... surely there's never been a more exciting period to be a WHO fan!

SLY, ACE & CARTMEL STAY FOR SEASON26

ANDREW CARTMEL looks set to see the new producer in with a third season as script-editor. This news will come as a blow to many people hoping to see a clean-sweep on the production side of Season 26.

On the positive side both Sylvester McCoy and Sophie Aldred will also be continuing into Season 26 so it will be interesting to see how their characters develop under their new boss. However, Sylvester has intimated that he will leave the series after Season 26 because although he enjoys DOCTOR WHO, he is a versatile actor and doesn't want to get "hamstrung" in it. His confessed first love is for the theatre and it is believed he yearns to be back in front of the footlights ! If Sylvester does leave next year, although he will have completed three full seasons - and assuming Season 26 again comprises of 14 parts - he will have notched up only 42 episodes, the lowest yet recorded for a Doctor and continuing the trend for short-lived Doctors.

SEASON 25 AFFECTED BY ASBESTOS SCARE

WITH THE SMOOTH RECORDING OF REMEMBRANCE OF THE DALEKS swiftly 'in the can', production on Season 24 was halted soon after the completion of the outside broadcast of THE GREATEST SHOW IN THE GALAXY due to the recently publicised BBC asbestos scare in mid-May. Asbestos particles were found in the roof of one of the studios (TC2) during a refurbishment and inspectors were immediately called in and further traces were subsequently discovered in the air-conditioning system supplying seven other studios - including the one where the GREATEST SHOW interiors were due to be recorded. All were shut down whilst a team of contractors were brought in to clear the asbestos but being such a slow and costly exercise the studios are currently being cleared and reopened at the rate of only one a week, with the total exercise taking around two months to complete. Other shows affected included That's Life which had to temporarily switch its normal live audience format to a programme of past highlights and Top of the Pops - both broadcast from makeshift studios - but the most unusual remount was given to DOCTOR WHO which was interestingly awarded 'priority' status over most other shows being recorded at the time. As the title suggests Steve Wyatt's story is largely set within a galactic circus under an actual circus marquee, and with location work for the story recently completed, 2 week's studio work was due to commence when the emergency struck. However, contrary to initial fears that it might lead to another SHADA situation, by careful rearranging of the shooting order the production team were able to continue recording by erecting the enormous tent...in the BBC Elstree Studios car park for two days in the second week of June ! The next week of recording (13-17th June) was to have transferred to the Bristol studios but by this time the TV Centre studio had been cleared and GREATEST SHOW is safely completed ! (The recent legionnaires' disease outbreak at BBC offices in Portland Place has had no affect on the running of DOCTOR WHO).

SEASON 24 MODE

As for the story itself, after the promising start to the season with REMEMBRANCE OF THE DALEKS, GREATEST SHOW IN THE GALAXY appears to be a step back into Season 24 mode, certainly if the guest stars are anything to go by. Veteran "loud" comedy actress Peggy Mount leads the way as the stalls lady with top TV comedienne Jessica Martin as Mags. Gian (Adrian Mole) Sammarco's bespectacled and spotty portrayal of Whizz Kid is said to be JN-T's revenge on Fandom whilst the Ringmaster is played as a tall black rap artist by a real-life disco rapper (Leee John eat your heart out !). On the serious side popular actor Christopher Guard appears as the Bellboy and Pierce(KING'S DEMONS) Villiers returns to WHO. Subscribers to the fan-produced Myth Makers video interviews series will recognise the name of Mark Ayres who will be providing the incidental score. The designer is David Laskey, EARTHSHOCK's Steve Bowman handles visual effects and Rosalind(BLACK ORCHID)Ebbutt oversees costumes.

FINAL FLING

THE SILVER NEMESIS - renamed to take the show's 25th anniversary into account - goes on location in July in Wales. It achieves its status as the anniversary story not just because it features the Cybermen but due to its date of transmission with episode one being transmitted akin to last year's DRAGONFIRE in anniversary week itself. Apparently JN-T wanted to give his friends - many of whom return on the production side of this story (Gary Downie, Sarah Lee, Ian Fraser, etc.) - a final "holiday knees-up" hence the switching of his final two stories to make his swansong the location story, the dates of which were booked months ago and so couldn't be altered which is why SILVER NEMESIS will close the season. It is believed he has also signed up a couple of his favourite companions for the adventure and is intent on keeping their identities secret. Frazer Hines is one of the actors he is known to have approached and certainly the rumours surrounding Nicholas Courtney and Janet Fielding shouldn't be totally ruled out...

In keeping with tradition, the Cybermen have again been redesigned. Their head and chest units have been remoulded by Richard Gregory who was also responsible for the EARTHSHOCK Cyber-design though this time the rest of the body will be taken care of by the BBC Costume Department who were responsible for the original Cybermen costumes 22 years ago.

The Master will not be returning this year after all. Mystery surrounds the decision to drop the character from the anniversary season but one source claims Anthony Ainley rejected the script because he felt the Master was being upstaged by the Cybermen who apparently had better lines ! Also Stratford Johns has had to pull out of the season following the rejigging of the shooting schedules due to another work commitment. However the good news is that his part in the season - NOT that of the Ringmaster we should add - has been offered to Brian Blessed who made such a 'big' impression in Season 23 and was, of course, once mooted as Peter Davison's successor.

OLD-TIMERS

THE HAPPINESS PATROL (also known as The Malpeth, Malopath, etc.) by new writer Graeme Curry will be John Nathan-Turner's final DOCTOR WHO story as producer and transmitted third in Season 25's line-up which should cause some confusion for the cast members since the last two stories are said to be inter-linked.

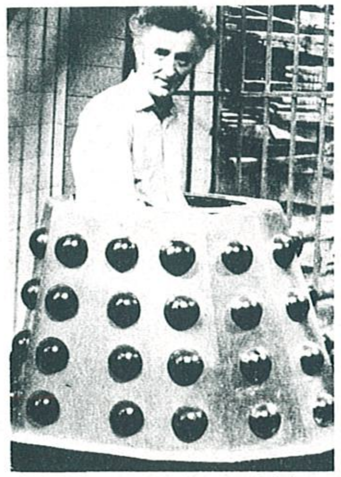
Back briefly to story one - REMEMBRANCE OF THE DALEKS (see pages 15-16 for special feature) - and John Scott Martin (exclusively interviewed in our August Summer Extra) is joined by regulars Cy Town (notching up 15 years as a Dalek), Toby Byrne and newcomer Hugh Spight as the Dalek operators. Extras were also used in scenes involving more than four Daleks. Roy Skelton is joined again by Royce Mills and Lis Sladen's husband Brian(RESURRECTION) Miller and with Val(SENSORITES, etc.)McCrimmon as AFM the story is in experienced hands !

We're 'barkin' mad'!

THE FOLLOWING ITEM appeared on ITV's teletext(Chatterbox, page 221)service 'Oracle' on May 18th:
"The BBC, who get even more mail from angry DOCTOR WHO fans than our own RSVPtv letters page does, has a less than flattering name for the correspondents, we hear. The collective noun for these ardent followers of the sci-fi series, who bombard the Corporation daily with requests for repeats, etc. is now "barkers". Why ? "Because most of them are barking mad", a BBC source reveals."
DWB has done some research in an attempt to determine exactly where this nasty term derived and we weren't surprised to discover it originates from the production office itself or rather producer John Nathan-Turner who apparently dreamt up this odious expression many years ago - before he fell out of favour with most of Fandom ! Therefore any complaints concerning this unpleasant slur should be directed to either Nathan-Turner himself or to his department head Mr.Mark Shivas.

VIDEO NEWS

ALTHOUGH NO DATE has been set, THE DEADLY ASSASSIN is hotly tipped as the next BBC Video DOCTOR WHO title, though whether it will be subject to the censor's scissors remains to be seen. Priced at £9 99, THE FIVE DOCTORS and the 60-minute version BRAIN OF MORBIUS will be re-released simultaneously at the budget price.



JOHN SCOTT MARTIN: Veteran Dalek

'GRADE USED 'WHO IN DEVIOUS PLOT' CLAIM

THIS DISTURBING REPORT, titled S23 CANCELLATION...THE FACTS, appeared as the headline piece of a recent Merseyside Local Group newsletter purporting to reveal the truth behind Michael Grade's decision to cancel DOCTOR WHO in 1985:

"Following Michael Grade's resignation from Auntie Beeb, a source from within the BBC has revealed the REAL reason for the cancellation of Season 23 - something we are now able to exclusively reveal.

"It transpires that Grade, on taking his new post, was examining his financial position regarding overseas sales of BBC programmes. He found out that Lionheart, the company selling DOCTOR WHO to American PBS stations was charging a ridiculously low price for each episode. Realising that DOCTOR WHO was Lionheart's only successful programme, he cancelled Season 23 in order to bankrupt them. He then got the BBC to buy up the bankrupted company before reinstating DOCTOR WHO on the British screen. Lionheart-BBC then started to sell DOCTOR WHO to over 200 stations all over the USA at vastly accentuated prices, making a vast and immediate profit for the BBC..."

While it appears no firm evidence has been offered to support this claim, it certainly ties-in with known events: True, DOCTOR WHO was Lionheart's biggest earner at the time of Grade's appointment and shortly after the BBC indeed bought out the company (see DWB#34, May'86). And in DWB#52(March'88) we reported on the growing concern among US fans that many PBS stations have had to start dropping DOCTOR WHO due to the new BBC-owned Lionheart "hiking up" the price of episodes and forcing the stations to purchase the show in 'packages' that require commitments of a year's worth of episodes - in other words 52 stories, not 25-minute episodes - at a time.

If this is indeed the case then not only will this money grasping plan backfire - coming at a time when US public television is grossly underfunded and having to turn more and more to fundraising activities to make ends meet - but more importantly the BBC will have their license-paying public to answer to for tactics devious enough to turn J.R.Ewing green with envy...

(ARTICLE REPRODUCED WITH PERMISSION OF GRAEME WOOD AND THE 'MLG'. 'TENCON' PICTURES - PAGE 14...)

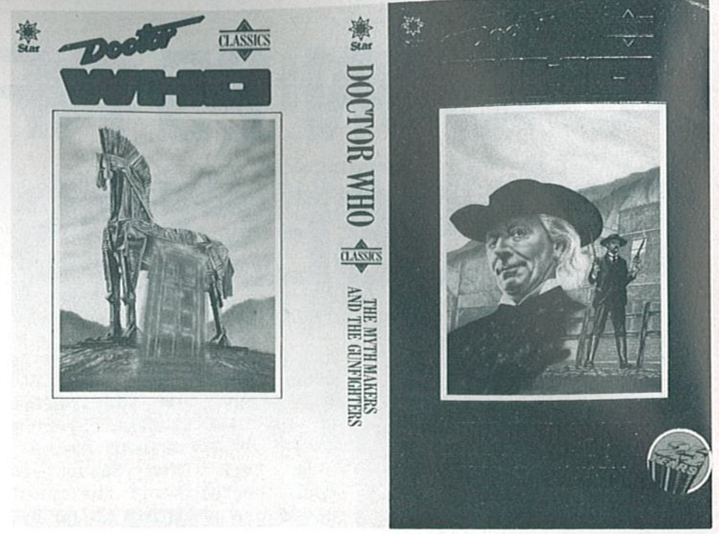
Will Your Video Library be Outlawed ?

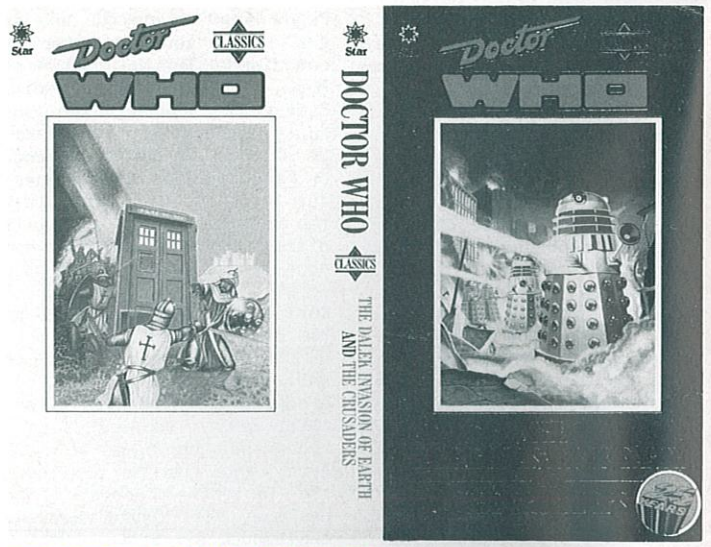
Your collection of privately taped DOCTOR WHO videos could soon be outlawed if the Government gets its way. A plan has already been passed through a Commons committee to make it illegal for viewers to hold on video tape a programme more than 28 days old. Soon, unless you wipe your tapes clean after this period, then you could face action in the civil courts !

The plan was devised by Consumer Affairs Minister Francis Maude to ironically legalise the present widespread practice of home video recording of TV programmes and films because, absurd as it sounds, at the moment it is illegal to tape DOCTOR WHO and most other material off the TV !! But simply legalising home taping for private use without a time limit would apparently be in breach of the international Berne Convention covering copyright, hence the suggested 28 day limit. The Goverment also wants to protect the copyright owners of programmes by preventing families (or private collectors) building up their own libraries of programmes and films.

However Labour MPs are opposed to the move with ex-actor and Opposition industry spokesman Austin Mitchell commenting: "Are we going to have to start marketing tapes that automatically explode in 28 days after they have been used for the first time ?"

The video time-limit amendment is awaiting approval but fan collectors have no immediate cause for concern since the law - if passed - won't be enforced by policemen knocking at your door. Instead any legal action would be for the copyright owners (ie: the BBC) to pursue through the civil courts which, in any event, would be unlikely.

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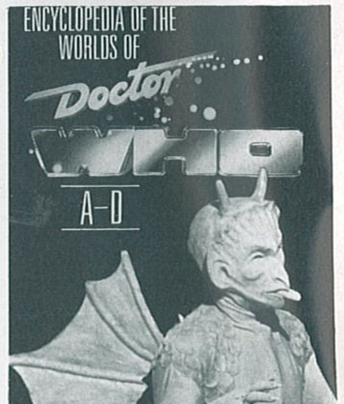
Doctor WHO
CLASSICS
DOCTOR WHO
THE DALEK INVASION OF EARTH AND THE CRUSADERS

REPRINTS



With THE SMUGGLERS being the last hardback released this month until December, things are pretty quiet on the book front although this June does see the release at long last of VENGEANCE ON VAROS in paperback.

While new books may be few in the offing, reprints of old books with new covers merit a mention. Above are the covers for the August-released DOCTOR WHO Classics with the latter book utilising arguably inferior recent artwork renditions. Finally Knight Books are to release the first part of the DOCTOR WHO Encyclopedia in paperback soon with an improved new cover.

SADLY IT HAS COME TO OUR ATTENTION THAT 2 OF OUR READERS IN AMERICA ARE GROSSLY INFRINGING D.W.B.'s COPYRIGHT BY COPYING NEWS MATERIAL FROM THE FANZINE - ALMOST VERBATIM - AND PUBLISHING IN ON A COMPUTER NETWORK COMPUSERVE. THEY ARE EVEN ATTRIBUTING THE COPYRIGHT TO THEMSELVES. WE ADVISE THEM TO DESIST FROM THIS PRACTISE FORTHWITH, OTHERWISE WE WILL BE FORCED TO TAKE NECESSARY ACTION TO PREVENT THIS HAPPENING AGAIN.

D.W.B. HAS NO OBJECTION TO MATERIAL APPEARING ELSEWHERE SO LONG AS WE'RE ALLOWED THE COURTESY OF KNOWING WHERE IT WILL APPEAR AND OUR CONSENT HAS BEEN GIVEN IN WRITING.

PRAISE INDEED

CHRISTOPHER BARRY, Banbury, OXON
Congratulations ! I think the POWER OF THE DALEKS PHOTONOVEL has turned out really well. It is very professional with a good cover and the reproduction quality of the stills is quite remarkable - far better than one could have hoped for, don't you think ? And having the script beside (or near) makes the pics all the more enjoyable and meaningful. It's fun matching the stills to the script, image for image. I'm sure it is going to be a huge success: well done.

A GREAT IDEA

TONY CLARK, Crouch End, LONDON
What can I say ? It's fabulous to see all these photos in print and with the adapted script. I've only ever read story outlines before so it was nice to find out what goes on in the story. A great idea, and friends have said so too !

What a pity the same can't be done with so many of the other missing stories, although DWM did a very shortened version of this kind of photonovel with THE HIGHLANDERS of course a couple of years back.

BACK TO LIFE !

SIMON THOMAS, Pinner, MIDDLESEX
I thought the POWER OF THE DALEKS PHOTONOVEL was brilliant. Having already seen some of the photos in CT in early '87 I had thought that it looked a great story, Pat Troughton being my favourite Doctor, but the only reference that I had of it was the DWM archives feature in issue 68 which was pretty inadequate. The use of David Whitaker's original dialogue really brought the pictures to life. I really felt as if the episodes weren't really missing by the end of reading it and the photos were far more extensive than I had imagined. The recording data and credits were a good addition and the colour cover by Tony Clark was fantastic. I don't know how you can manage to produce such an excellent publication like DWB and then make such excellent specials every few months as well !

INSPIRED EXECUTION

DARREN SEVKET, Plumstead Common, LONDON
Congratulations on the POWER OF THE DALEKS PHOTONOVEL - in every respect a brilliant idea and an inspired execution of it. DWB is consistently good now with interesting interviews and features, especially the very informative and eye-opening ratings analysis - THE KROTONS one of the most successful Troughton stories ?!

Looking back at DWB#1 and DWB now is an interesting exercise in regenerations. Let's hope the new era of DOCTOR WHO coming upon us follows the same principle - as indeed it has done in the past. Again well done.

HISTORIC PROJECT

RICHARD THOMAS,Nr:Macclesfield,CHESHIRE
I think it is fair to say that the POWER OF THE DALEKS PHOTONOVEL is one of the best items of fan-related merchandise ever to arise out of DOCTOR WHO Fandom. This is what being a DOCTOR WHO fan is all about and I send my congratulations to you and the team involved in this historic project. I was never lucky enough to see the story originally and I guess unless prints of it turn up I never will, but this photonovel gets you as close as you can be to seeing it !

The quality of the printing and the layout are excellent, the whole design compliments the superb photos and Tony Clark's cover artwork is amazing. What more can I say, only that if you have access to any more stills to stories in this quantity that you do the same with them. (Do you have posters of the photonovel cover for sale ?).

EDITOR: Posters of the colour cover are available on receipt of 50p plus an A4 SAE or suitably stamped postal tube. Please note that the POWER OF THE DALEKS PHOTONOVEL is still available but without the DWB#54 insert at £2 75. Additional photocopies of sections of #54 are available at 10p each: News / The Troughton Ratings / The Val McCrimmon Interview.

A GREAT TRIBUTE

JONATHAN BURT, Oxshott, SURREY
Thanks for the POWER OF THE DALEKS PHOTONOVEL. It had everything one could want in it and made remarkably interesting reading. It represents the latest in a long line of great research breakthroughs made by DWB including the more recent audience figures and off-screen photos from FEAST OF STEVEN, MARCO POLO etc. It was not in the least tempered by the fact that I know that somewere out there THE POWER OF THE DALEKS exists on video... However, your work was a great tribute to Patrick Troughton, cleverly executed and well-produced, rivalling your terrific Roger Delgado Tribute - and not a mention of JN-T either !

EVERLASTING BRILLIANCE

GRAEME GALLOWAY, EDINBURGH
Many thanks for sending the POWER OF THE DALEKS PHOTONOVEL which I enjoyed immensely. It's certainly one of the most fascinating and absorbing DOCTOR WHO projects ever released and, to say the least, I could not put it down !

David Whitaker's script definitely is an all-time classic and your adaption was a joy to read and indeed at very little variance with the televised script itself. What a record and a reference to add to a DOCTOR WHO collection ! My thanks to all involved. Our memories of Patrick Troughton and David Whitaker will now be ever-lasting - like the universe itself !

I don't mind criticism but do hate adversity in Fandom. We're all here to appreciate the show and your photonovel has brought joy to one and all !!

"SPECIALS SHOULD BE OPTIONAL"

ALAN READ, Bexhill-on-Sea, EAST SUSSEX
I'm sorry but I think this is a bit naughty of you. I think that if you are going to produce these special projects, you should sell them as extra and optional items. By selling DWB and the specials as a combined publication at more than double the price you are presenting your readers with a fait accompli effectively saying "Buy it or miss the regular issue" (which in itself was a much-abbreviated version of its normal self). It wouldn't be quite so bad if there was some way to see what the special was about before parting with our money, but there isn't. You simply say "pay such and such for so many issues" so we have no option but to pay for these issues that we may not want simply to get the regular issue.

And finally, to return to an earlier point, if the POWER OF THE DALEKS PHOTONOVEL had been sold as a separate item, I certainly wouldn't have wasted my money on it.

Please think about what I've said and if, as I hope, other readers feel the same, maybe next time you'll give us a choice.

EDITOR: Sorry, Alan, but you're certainly in a minority. For a minority of readers like yourself it is unfortunate that we can only produce specialist issues safe in the knowledge that they will go to all DWB subscribers, otherwise we couldn't publish them since we'd risk spending valuable resources in producing them with no guarantee of selling enough copies. We did realise there may be some readers who felt they were being pushed into buying them but the response to our latest Readers Survey suggests an overwhelming majority of readers favour them. The alternative would simply be no specialist issues released at all. What do other readers feel about this 'catch 22' situation ?

PICKLED DALEKS

STEVEN GRACE,Kingston Upon Thames,SURREY
As a theory of how the Dalek could be brought back to life in THE POWER OF THE DALEKS I can only suggest that this could possibly be as a result of the radiation already in the Dalek creature acting as a sort of 'pickling' agent keeping mummified and needing only such a surge of power to bring it back to life. But I generally don't think it valid to contest such a point as the Daleks are fiction and indeed how many people argue with the events of possibly the greatest science-fiction book ever; Frankenstein.

REPEAT 'THE WAR GAMES'!

ALLEN DACE, Guildford, SURREY
Congratulations on your superb POWER OF THE DALEKS PHOTONOVEL ! The combination of script and stills really captured the flavour of the programme in a way never achieved before in print and it's good to see DWB, together with In-Vision and The Frame, sealing new heights in fanzine quality this anniversary year.

Speaking of the anniversary, I think it's true to say that we all hope (expect ?) the BBC will dip into their archives at the end of the 25th Season. With this in mind I would like to propose that they televise THE WAR GAMES. I think this would be the perfect selection for the following reasons:

a) It is unreasonable to expect the BBC to stage a "seven faces" season with the large number of "out of time" episodes that would require, so one long story is a fair compromise,
b) A tribute to Patrick Troughton is still overdue,
c) This story is far too long for video release,
d) It has never been repeated before,
e) 10 episodes is convenient for a Monday to Friday showing over two weeks; also, what dragged over 2½ months originally will seem brisker lasting only a fortnight,
f) The story is particularly significant in the programme's history.

EDITOR: Which story would you nominate as a repeat and why ? A special feature will be compiled from your replies and sent to the people that matter on the BBC's 6th floor so write now !

A PAT ON THE BACK

SIMON CUNNINGTON, West Croydon, SURREY
The POWER OF THE DALEKS PHOTONOVEL is a little gem ! It's a piece of WHO history on more than one level: it captures an 'old' Doctor's debut and is a first in its own right in any case - the first individual photonovel based on a DOCTOR WHO tale and an attempt to re-stage a 'lost' story in a different medium. The concept may not be original and it is a shame that the stills are so small, but it is a splendid gesture and I hope that you get a pat on the back from Fandom for this.

Tim Munro's letter in the DWB#54 section certainly echoes your own attitude and I sympathise with you both; however, don't forget, if history teaches us anything it is that there are a lot of people out there prepared to swallow any old rubbish in the name of 'entertainment'. The fable that a steady diet of unadulterated trash will poison our values and distort our sensibilities will not appeal to a mind tranquilized by the intellectual and philosophical equivalent of 'junk food'. Never forget that you live in a country which still has Murdoch's The Sun as its best-selling national daily newspaper - and despite Jasper Carrott's jokes to the contrary, that's not funny. Therefore, looking at the DWAS with this view in mind, one should expect apologists for the Beeb to crop up in their ranks, and indeed your own ! We are not, after all, the brightest of nations.

"TALENT, NOT VIOLENCE, MAKES GOOD WHO"

DR.DAVID CARLILE, WEST MIDLANDS
I got back from TenCon in Liverpool to find THE

POWER OF THE DALEKS PHOTONOVEL waiting for me. I read it immediately and it brought the story back to life after all these years. I can still remember the thrill of seeing the Dalek production line when the show was broadcast. Given that the story no longer exists, this presentation of yours was as good a substitute as we can expect. Thank you !

At TenCon I was rather annoyed at the last panel on Sunday. Alec Charles led the panel in rubbishing the criticisms that have been levelled at JN-T (what a hypocrite !) but completely missed the point. It is quite right to say that we should not make vicious criticisms of him personally: I would be the first to distance myself from such. But is it not the case that all criticisms made of him are of this type as the panel (comprising of Ben Aaronovitch, Sarah Griffiths, Sophie Aldred and Ian Biggs) implied? Most people's criticisms are of what he has done, and is doing, to DOCTOR WHO.

However, all that has been covered many times. I was more concerned at the suggestion that we cannot expect stories of the same quality as we used to get because of the current attitude to violence of TV. For one thing, the suggestion that the level of violence on DOCTOR WHO in the past was too high is something I strongly disagree with : there was always enough "violence" to provide enough of a threat for the Doctor to fight, but the violence was not gratuitous and was always shown to be undesirable. DOCTOR WHO in the '60s and '70s was a very moral programme and I do not believe that any child who watched it was in any way "corrupted" by the level of violence it showed.

Secondly, and more importantly, the whole question of violence on the show is an irrelevant smokescreen. It is not true to say that classic stories that were made in the past were classics because of their violence. Stories like THE DALEKS, FURY FROM THE DEEP, THE SILURIANS, ARK IN SPACE or CITY OF DEATH were no more violent than anything shown in Seasons 23 and Season 24 (if anything the violence content of the show during JN-T's reign has been more intrusive, not less). These stories were all much better than recent ones. The difference between them and the offerings of the last two years lies simply in the quality of the writing. It is not impossible to have good quality strories without violence, it just takes talent. There has been a singular lack of talent in recent years.

As for Alec Charles' suggestion that preferring older stories to the more recent ones is an expression of (to quote) "anti-American xenophobia", that is self-evidently asinine and doesn't deserve a reply. I'm sorry to have gone on a bit but it was not exactly reasonable for a panel of six or seven people to push one point of view and give very little time for replies.

FIELDING MYSTERY

GARY PHILLIPS, Rotherham, S.YORKSHIRE

(Re:LBC,15-5-88) What right does Janet Fielding have to heap praise upon John Nathan-Turner for the incoherent and farcical shambles which DOCTOR WHO has become over the past three seasons, bearing in mind that it is now 4½ years since she herself last graced the series. If she is speaking retrospectively of Seasons 18-21, then her comments are to some extent perfectly justifiable, for during the course of these seasons - save for the somewhat bland Season 20 which suffered due to the loss of the original RESURRECTION OF THE DALEKS - DOCTOR WHO was riding on a persistent high. It is only since the pinnacle that was THE CAVES OF ANDROZANI - the sheer unsurpassable excellence of which is at the root of the programme's current problems for no-one can improve upon perfection - that the rot has begun to set in with only REVELATION OF THE DALEKS being worthy of the "classic" label. The Philip Martin and Ian Briggs scripts, which with tighter direction could perhaps border on classic status, were saved only by the superlative performances of Messrs Shaban, Ryan and Peel, and much the same can be said of Michael Jayston who made the otherwise abysmal TOATL just about bearable.

However, I'm in almost total agreement with Ms.Fielding with regard to categorising Beryl Reid and perhaps Liza Goddard as "LE people". Beryl Reid is renowned for her dramatic roles, most notably her award-winning portrayal of Connie Sachs in Tinker, Tailor, Soldier, Spy. In her autobiography 'So Much Love', she states quite clearly that she could, a) not take Briggs seriously and, b) was baffled by some of the complex dialogue spoken by the character, all of which amounts to nothing more than a rare piece of mis-casting on the part of Peter Grimwade. I doubt that Liza Goddard experienced similar problems on the set of TERMINUS, but her role as Phillippa Vale in Bergerac is proof that, given the opportunity, she is a dab hand at a straight role.

At the other end of the scale, on an edition of Open Air transmitted around Christmas, Richard Briers stated that DOCTOR WHO was comic strip which only serves to re-iterate the point raised in my previous letter (DWB#54) and that the role of The Chief Caretaker gave him "a rare opportunity to over act". This is proof, if any were needed, that only a director the calibre of Graeme Harper is capable of casting an LE personality and be able to keep their excesses in check, thus make the character they are portraying a great success as was the case with Alexei Sayle in REVELATION and it's in this respect that a 'rookie' director such as Nicholas Mallett fails miserably. Thus Ian Levine's comments with regard to the casting of light entertainment personalities in what is supposedly a drama series are perfectly justified.

DWB#54 states that the rumoured return of the Brigadier and Tegan was merely an April fools joke, but can you be absolutely certain of that for Open Air did state in answer to a query some months ago that the final story of the season would be the anniversary tale and thus I doubt very much that the Cybermen would appear in an 'epic' which is also JN-T's swansong on their own, though knowing Cartmel this story is likely to do for the Cybermen what DESTINY did for the Daleks. Unless Ms.Fielding has been 'resting' since recording of RESURRECTION ended in 1983 (which, with appearances in Minder and Murphy's Mob we know that she has not), thus allowing her to examine Seasons 22-24 as closely as the average fan, then there is no reason whatsoever for her to blindly praise three of the worst seasons ever without having seen them...unless she has a sizeable gap in her work schedule which a guest role in SILVER NEMESIS would fill rather neatly and thus providing her with a bona fide reason to suck up to JN-T in the prima donna fashion more usually associated with Jane Baker ?

This said I can personally find very little fault with Janet Fielding's portrayal of Tegan Jovanka for she was - with the possible exception of Turlough - the strongest and most three-dimensional of the rather bland and cliché JN-T companions, but should she persist in this stand-offish attitude to the British fans whose loyalty no doubt helped to further her career post-WHO - and which will endear her to no-one - then I suggest she contact Reg Watson instead in order to audition for the role of Mrs.Mangel in Neighbours in place of the departing Vivean Gray !

WELSH FANS STAND UP TO JN-T

NIGEL GRIFFITHS, Dyfed, SOUTH WALES

Re: your exclusive REMEMBRANCE photos in DWB#53, we had the same brush with JN-T down here in South Wales when some of us in the Local Group attended the filming of DELTA AND THE BANNERMEN last year. We were told all the photos we took were to be for private use only but following your example we've decided to print some and a large selection will appear in the next issue of 'Muck & Devastation' in July. It's really a relief to see the back of him after this experience and let's look forward to a hopeful future for DOCTOR WHO.

DIRTY WASHING

MICAHEL STEVENS, W.Bromwich, W.MIDLANDS

The dreadful row between Ian Levine and Gary Russell over who wrote that Gallifrey Guardian piece was, to me, both distateful and mildly embarrassing. It seemed to be just a lot of space wasted by two people airing their dirty washing in public. All this business of so-and-so being 'Official historian' and so-and-so being 'The most literate fan' is both greedy and unfair to the couple of thousand other fans who care just as much and know just as much but weren't in the right place at the right time and so aren't as well known. I myself feel jealous of those big-name fans but I don't think I'd really like to be one of them. They get themselves into tight corners and nasty scrapes and they get laughed at by newspapers and other members of the general public. I like to remind myself that DOCTOR WHO Fandom is about appreciating the show as a whole - if there were only Ian Levine and a few others who liked the show then it would be no fun at all.

I've never been a JN-T fan but I do feel rather sorry for him now. He must be feeling pretty wretched, not really because of what he's done to WHO but because he's been personally hounded and picked on. He's made a lot of enemies and he probably wishes at times that he'd never become producer of the show. I certainly do but that's as far as my animosity towards him goes.

The Tom Baker interview in #53 was disappointing but that was the fault of the subject. I don't think he appreciates the programme as he should do. The Zerinza reprint was good though.

LONGEST STORY DEBATE CONTINUES

ADRIAN HUDSON, Handsworth, SHEFFIELD

I would like to disagree with Antony Howe and Stephen Collins about which is the longest story. It is TRIAL OF A TIME LORD. My reason for this is that MYSTERIOUS PLANET, MINDWARP and TERROR OF THE VERVOIDS cannot exist on their own as single stories for the simple reason that most of what made up their content didn't actually happen !

Since much of TERROR OF THE VERVOIDS was invented by the Valeyard, in must be viewed in the context of the trial. Similarly, since Peri didn't die at the end of MINDWARP, to view this story on its own is to watch an imaginary tale. MINDWARP and VERVOIDS cannot exist without ULTIMATE FOE just as ULTIMATE FOE cannot exist without MYSTERIOUS PLANET, as to watch PLANET and not FOE is to watch the beginning of a plot and not the end. However badly written and resolved, TRIAL was one story ! I've accepted it, can you?

By now Anthony and Stephen are probably saying "But surely this means The Key to Time is one story ?" I don't think so. Yes, the stories were linked, and yes the last episode tied up the plot began in THE RIBOS OPERATION, but the stories were self-contained in the same way as all stories set on Gallifrey, or Season 12 or Dalek stories are. They do follow a logical order and follow a plot began in the story before. But...they can be watched separately in a way that TRIAL cannot.

Of the other letters in DWB#54, most of the comments seemed to be going over subjects I thought we'd already laid to rest. Yes, I know we're all pleased John Nathan-Turner is going. Yes, I know Terry Nation would make money on people selling salt-cellars if he could. Yes, I know there are fans in New Zealand. There are fans in England, and we're forgotten too ! Only Gary Phillip's letter stood out as the voice of reason among a mass of hysteria. I've always considered script-editors just as important as producers and it's only when both are up to the job that a really excellent season happens.

A REMARKABLE ACHIEVEMENT

DAVID SCOTT, Perthshire, SCOTLAND

Congratulations on producing your photonovel of THE POWER OF THE DALEKS. This is a marvellously conceived and produced piece of merchandise and was a delight to receive. While I not infrequently disagree with DWB's outspoken stances, I am continually amazed and gratified that an amateur publication can turn out material of such high quality and rarity value. The last Winter Special - with its rare feature on the Operation Werewolf script - was a high point I did not expect to see equalled again, but this photonovel deserves pride of place in any collection. What is most impressive is not that such merchandise can be turned out at all, but that DWB seems to achieve such high standards almost as a matter of course. Congratulations again on a remarkable achievement.

DWAS FANZINE POLL WINNER 1987

CYBERMEN! + S25 DALEKS!

THE FRAME

THE FRAME'S celebration of 25 years of DOCTOR WHO rolls on in Issue Six. Amongst our many features can be found an exclusive interview with MORRIS BARRY, director of the classic Troughton Cyber-stories THE MOONBASE and THE TOMB OF THE CYBERMEN, together with some never-before-seen photographs from Morris' private collection.

Our theme of 25 years is picked up again with a behind the scenes look at SHADA, featuring many exclusive photographs, and THE THREE DOCTORS is analysed as one of the programmes milestones.

Dalek fans are well catered for too, as DALEK DESIGN reaches the Peter Davison era and looks at THE FIVE DOCTORS and RESURRECTION OF THE DALEKS, and we take a brief glimpse at the forthcoming Dalek story REMEMBRANCE OF THE DALEKS, which is also the subject of our **full colour front and back cover** for this issue.

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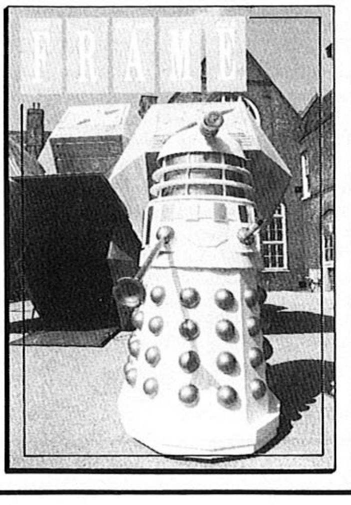

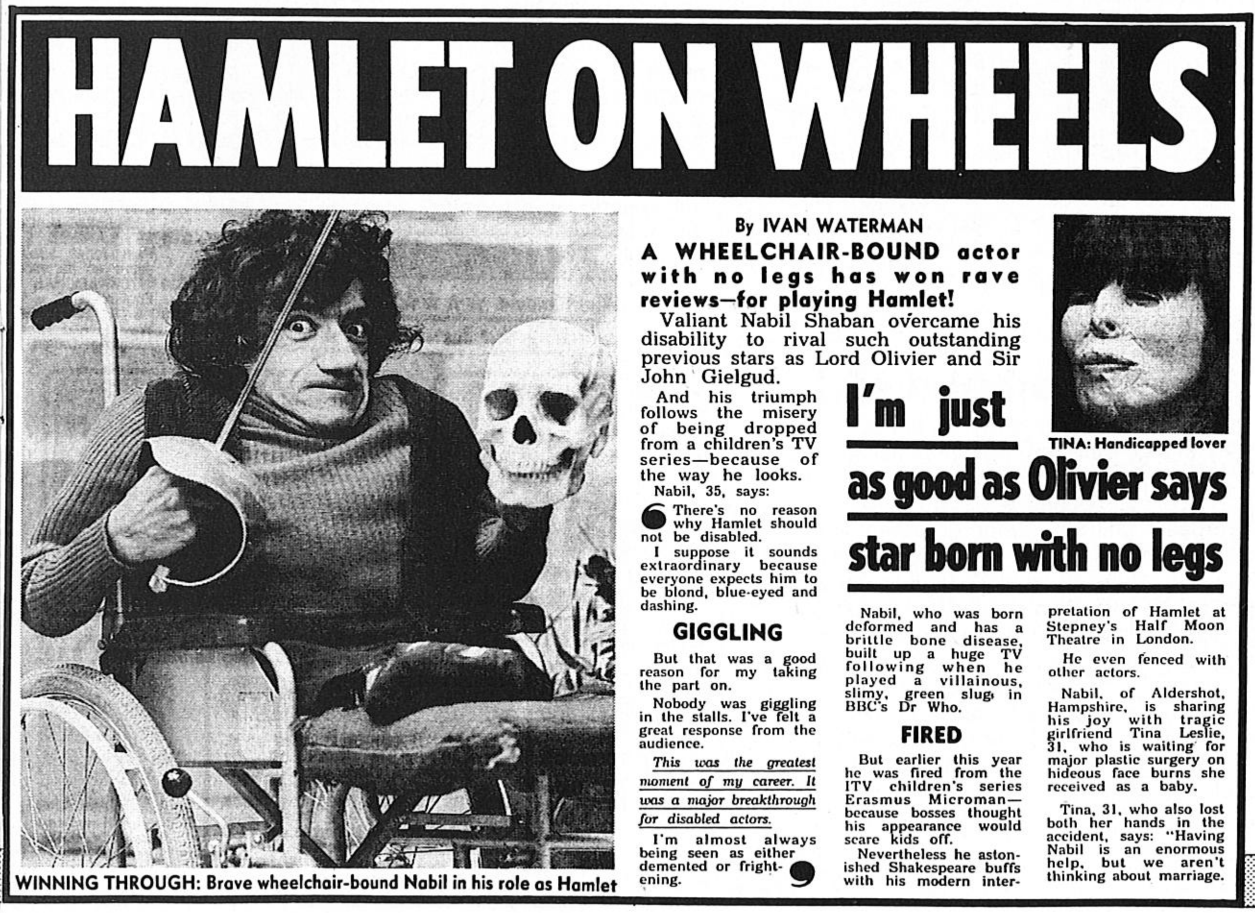

HAMLET ON WHEELS

WINNING THROUGH: Brave wheelchair-bound Nabil in his role as Hamlet

By IVAN WATERMAN

A WHEELCHAIR-BOUND actor with no legs has won rave reviews—for playing Hamlet!

Valiant Nabil Shaban overcame his disability to rival such outstanding previous stars as Lord Olivier and Sir John Gielgud.

I'm just as good as Olivier says star born with no legs

TINA: Handicapped lover

And his triumph follows the misery of being dropped from a children's TV series—because of the way he looks.

Nabil, 35, says:

❝There's no reason why Hamlet should not be disabled.

I suppose it sounds extraordinary because everyone expects him to be blond, blue-eyed and dashing.

GIGGLING

But that was a good reason for my taking the part on.

Nobody was giggling in the stalls. I've felt a great response from the audience.

This was the greatest moment of my career. It was a major breakthrough for disabled actors.

I'm almost always being seen as either demented or frightening.❞

Nabil, who was born deformed and has a brittle bone disease, built up a huge TV following when he played a villainous, slimy, green slug in BBC's Dr Who.

FIRED

But earlier this year he was fired from the ITV children's series Erasmus Microman—because bosses thought his appearance would scare kids off.

Nevertheless he astonished Shakespeare buffs with his modern interpretation of Hamlet at Stepney's Half Moon Theatre in London.

He even fenced with other actors.

Nabil, of Aldershot, Hampshire, is sharing his joy with tragic girlfriend Tina Leslie, 31, who is waiting for major plastic surgery on hideous face burns she received as a baby.

Tina, 31, who also lost both her hands in the accident, says: "Having Nabil is an enormous help, but we aren't thinking about marriage.

'THE NEWS OF THE WORLD' - RENOWNED FOR THEIR HUMAN INTEREST STORIES (THOUGH OF A SORDID NATURE), PUBLISHED A REMARKABLY TOUCHING ARTICLE ABOUT NABIL (SIL) SHABAN IN THEIR MAY 29th EDITION CONCERNING THE RAVE REVIEWS HE HAS BEEN GETTING IN THE TITLE ROLE OF A NEW THEATRE PRODUCTION OF 'HAMLET' . . .

THE COMPLETE PERTWEE RATINGS

	(DATE OF TRANSMISSION)	(VIEWERS IN MILLIONS)	(POSITION IN COMPARISON TO OTHER PROGRAMMES)	(AUDIENCE APPRECIATION AS A %AGE)
SEASON 7				
SPEARHEAD FROM SPACE(1)	03-01-70	8.4	54	54
SPEARHEAD FROM SPACE(2)	10-01-70	8.1	57	-
SPEARHEAD FROM SPACE(3)	17-01-70	8.3	49	-
SPEARHEAD FROM SPACE(4)	24-01-70	8.1	51	57
THE SILURIANS(1)	31-01-70	8.8	41	58
THE SILURIANS(2)	07-02-70	7.3	68	58
THE SILURIANS(3)	14-02-70	7.5	59	57
THE SILURIANS(4)	21-02-70	8.2	46	60
THE SILURIANS(5)	28-02-70	7.5	52	58
THE SILURIANS(6)	07-03-70	7.2	63	57
THE SILURIAMS(7)	14-03-70	7.5	54	58
AMBASSADORS OF DEATH(1)	21-03-70	7.1	60	60
AMBASSADORS OF DEATH(2)	28-03-70	7.6	59	61
AMBASSADORS OF DEATH(3)	04-04-70	8.0	60	59
AMBASSADORS OF DEATH(4)	11-04-70	9.3	46	58
AMBASSADORS OF DEATH(5)	18-04-70	7.1	57	-
AMBASSADORS OF DEATH(6)	25-04-70	6.9	70	61
AMBASSADORS OF DEATH(7)	02-05-70	5.4	80	62
INFERNO(1)	09-05-70	5.7	72	61
INFERNO(2)	16-05-70	5.9	66	61
INFERNO(3)	23-05-70	4.8	85	60
INFERNO(4)	30-05-70	6.0	54	60
INFERNO(5)	06-06-70	5.4	54	-
INFERNO(6)	13-06-70	5.7	73	58
INFERNO(7)	20-06-70	5.5	79	60
SEASON 8				
TERROR OF THE AUTONS(1)	02-01-71	7.3	78	-
TERROR OF THE AUTONS(2)	09-01-71	8.0	71	-
TERROR OF THE AUTONS(3)	16-01-71	8.1	58	-
TERROR OF THE AUTONS(4)	23-01-71	8.4	59	-
THE MIND OF EVIL(1)	30-01-71	9.2	61	-
THE MIND OF EVIL(2)	06-02-71	8.8	54	-
THE MIND OF EVIL(3)	13-02-71	7.5	70	-
THE MIND OF EVIL(4)	20-02-71	7.4	63	-
THE MIND OF EVIL(5)	27-02-71	7.6	58	-
THE MIND OF EVIL(6)	06-03-71	7.3	65	-
THE CLAWS OF AXOS(1)	13-03-71	7.3	57	-
THE CLAWS OF AXOS(2)	20-03-71	8.0	43	-
THE CLAWS OF AXOS(3)	27-03-71	6.4	70	-
THE CLAWS OF AXOS(4)	03-04-71	7.8	49	-
COLONY IN SPACE(1)	10-04-71	7.6	41	-
COLONY IN SPACE(2)	17-04-71	8.5	28	-
COLONY IN SPACE(3)	24-04-71	9.5	26	-
COLONY IN SPACE(4)	01-05-71	8.1	28	-
COLONY IN SPACE(5)	08-05-71	8.8	23	-
COLONY IN SPACE(6)	15-05-71	8.7	23	-
THE DAEMONS(1)	22-05-71	9.2	26	-
THE DAEMONS(2)	29-05-71	8.0	23	-
THE DAEMONS(3)	05-06-71	8.1	34	-
THE DAEMONS(4)	12-06-71	8.1	24	-
THE DAEMONS(5)	19-06-71	8.3	17	-
SEASON 9				
DAY OF THE DALEKS(1)	01-01-72	9.8	38	-
DAY OF THE DALEKS(2)	08-01-72	10.4	29	-
DAY OF THE DALEKS(3)	15-01-72	9.1	38	-
DAY OF THE DALEKS(4)	22-01-72	9.1	40	-
THE CURSE OF PELADON(1)	29-01-72	10.3	36	-
THE CURSE OF PELADON(2)	05-02-72	11.0	20	-
THE CURSE OF PELADON(3)	12-02-72	7.8	49	-
THE CURSE OF PELADON(4)	19-02-72	8.4	27	-
THE SEA DEVILS(1)	26-02-72	6.4	76	-
THE SEA DEVILS(2)	04-03-72	9.7	26	-
THE SEA DEVILS(3)	11-03-72	8.3	45	-
THE SEA DEVILS(4)	18-03-72	7.8	40	-
THE SEA DEVILS(5)	25-03-72	8.3	39	-
THE SEA DEVILS(6)	01-04-72	8.5	47	-
THE MUTANTS(1)	08-04-72	9.1	29	-
THE MUTANTS(2)	15-04-72	7.8	38	-
THE MUTANTS(3)	22-04-72	7.9	36	-
THE MUTANTS(4)	29-04-72	7.5	44	-
THE MUTANTS(5)	06-05-72	7.9	44	-
THE MUTANTS(6)	13-05-72	6.5	67	-
THE TIME MONSTER(1)	20-05-72	7.6	37	-
THE TIME MONSTER(2)	27-05-72	7.4	60	-
THE TIME MONSTER(3)	03-06-72	8.1	36	-
THE TIME MONSTER(4)	10-06-72	7.6	28	-
THE TIME MONSTER(5)	17-06-72	6.0	67	-
THE TIME MONSTER(6)	24-06-72	7.6	39	-
SEASON 10				
THE THREE DOCTORS(1)	30-12-72	9.6	41	-
THE THREE DOCTORS(2)	06-01-73	10.8	22	-
THE THREE DOCTORS(3)	13-01-73	8.8	44	-
THE THREE DOCTORS(4)	20-01-73	11.9	17	-
CARNIVAL OF MONSTERS(1)	27-01-73	9.5	29	-
CARNIVAL OF MONSTERS(2)	03-02-73	9.0	36	-
CARNIVAL OF MONSTERS(3)	10-02-73	9.0	44	-
CARNIVAL OF MONSTERS(4)	17-02-73	9.2	38	
FRONTIER IN SPACE(1)	24-02-73	9.1	32	-
FRONTIER IN SPACE(2)	03-03-73	7.8	53	-
FRONTIER IN SPACE(3)	10-03-73	7.5	57	-
FRONTIER IN SPACE(4)	17-03-73	7.1	55	-
FRONTIER IN SPACE(5)	24-03-73	7.7	57	-
FRONTIER IN SPACE(6)	31-03-73	8.9	40	-
PLANET OF THE DALEKS(1)	07-04-73	11.0	9	-
PLANET OF THE DALEKS(2)	14-04-73	10.7	18	-
PLANET OF THE DALEKS(3)	21-04-73	10.1	26	-
PLANET OF THE DALEKS(4)	28-04-73	8.3	29	-
PLANET OF THE DALEKS(5)	05-05-73	9.7	21	-
PLANET OF THE DALEKS(6)	12-05-73	8.5	24	-
THE GREEN DEATH(1)	19-05-73	9.2	18	-
THE GREEN DEATH(2)	26-05-73	7.2	38	-
THE GREEN DEATH(3)	02-06-73	7.8	29	-
THE GREEN DEATH(4)	09-06-73	6.8	32	-
THE GREEN DEATH(5)	16-06-73	8.3	15	-
THE GREEN DEATH(6)	23-06-73	7.0	30	-
SEASON 11				
THE TIME WARRIOR(1)	15-12-73	8.7	34	59
THE TIME WARRIOR(2)	22-12-73	7.0	75	-
THE TIME WARRIOR(3)	29-12-73	6.6	89	-
THE TIME WARRIOR(4)	05-01-74	10.6	22	60
INVASION'DINOSAURS(1)	12-01-74	11.0	24	62
INVASION'DINOSAURS(2)	19-01-74	10.1	26	-
INVASION'DINOSAURS(3)	26-01-74	11.0	27	63
INVASION'DINOSAURS(4)	02-02-74	9.0	34	-
INVASION'DINOSAURS(5)	09-02-74	9.0	23	-
INVASION'DINOSAURS(6)	16-02-74	7.5	54	62
DEATH TO THE DALEKS(1)	23-02-74	8.1	49	61
DEATH TO THE DALEKS(2)	02-03-74	9.5	30	-
DEATH TO THE DALEKS(3)	09-03-74	10.5	20	61
DEATH TO THE DALEKS(4)	16-03-74	9.5	21	62
THE MONSTER OF PELADON(1)	23-03-74	9.2	23	-
THE MONSTER OF PELADON(2)	30-03-74	6.8	55	-
THE MONSTER OF PELADON(3)	06-04-74	7.4	42	64
THE MONSTER OF PELADON(4)	13-04-74	7.2	37	-
THE MONSTER OF PELADON(5)	20-04-74	7.5	42	-
THE MONSTER OF PELADON(6)	27-04-74	8.1	30	-
PLANET OF THE SPIDERS(1)	04-05-74	10.1	17	58
PLANET OF THE SPIDERS(2)	11-05-74	8.9	26	60
PLANET OF THE SPIDERS(3)	18-05-74	8.8	22	57
PLANET OF THE SPIDERS(4)	25-05-74	8.2	24	-
PLANET OF THE SPIDERS(5)	01-06-74	9.2	19	-
PLANET OF THE SPIDERS(6)	08-06-74	8.9	25	56

STORIES RANKED IN ORDER OF AVERAGE AUDIENCE SIZE(FIGURES IN MILLIONS):

1st)	THE THREE DOCTORS	10.28	13th)	THE SEA DEVILS	8.17
2nd)	PLANET'DALEKS	9.7	14th)	FRONTIER IN SPACE	8.0
3rd)	DAY OF THE DALEKS	9.6	15th)	THE MIND OF EVIL	7.96
")	INVASION'DINOSAURS	9.6	16th)	TERROR OF THE AUTONS	7.95
5th)	DEATH TO THE DALEKS	9.4	17th)	THE MUTANTS	7.8
6th)	CURSE OF PELADON	9.38	18th)	THE SILURIANS	7.7
7th)	CARNIVAL'MONSTERS	9.18	")	THE GREEN DEATH	7.7
8th)	PLANET'SPIDERS	9.0	")	MONSTER OF PELADON	7.7
9th)	COLONY IN SPACE	8.5	21st)	THE TIME MONSTER	7.38
10th)	THE DAEMONS	8.34	22nd)	THE CLAWS OF AXOS	7.37
11th)	SPEARHEAD'SPACE	8.23	23rd)	AMBASSADORS OF DEATH	7.34
")	THE TIME WARRIOR	8.23	24th)	INFERNO	5.6

AVERAGE = 8.34

STORIES RANKED IN ORDER OF AVERAGE POSITION ON TELEVISION CHART:

1st)	PLANET'DALEKS	21	13th)	THE MUTANTS	43
2nd)	PLANET'SPIDERS	22	14th)	THE TIME MONSTER	44
3rd)	THE DAEMONS	25	15th)	THE SEA DEVILS	45
4th)	THE GREEN DEATH	27	16th)	FRONTIER IN SPACE	49
5th)	COLONY IN SPACE	28	17th)	SPEARHEAD FROM SPACE	53
6th)	DEATH TO THE DALEKS	30	18th)	THE SILURIANS	55
7th)	THE THREE DOCTORS	31	")	THE CLAWS OF AXOS	55
")	INVASION'DINOSAURS	31	")	THE TIME WARRIOR	55
9th)	CURSE OF PELADON	33	21st)	AMBASSADORS OF DEATH	62
10th)	DAY OF THE DALEKS	36	")	THE MIND OF EVIL	62
11th)	CARNIVAL'MONSTERS	37	23rd)	TERROR OF THE AUTONS	66
12th)	MONSTER OF PELADON	38	24th)	INFERNO	69

AVERAGE = 42

TOP 15 EPISODES(MILLIONS):			BOTTOM 15 EPISODES(MILLIONS):		
1st)	THREE DOCTORS(4)	11.9	1st)	INFERNO(3)	4.8
2nd)	CURSE OF PELADON(2)	11.0	2nd)	AMBASSADORS'DEATH(7)	5.4
")	PLANET'DALEKS(1)	11.0	")	INFERNO(5)	5.4
")	INVASION'DINOSAURS(1)	11.0	4th)	INFERNO(7)	5.5
")	INVASION'DINOSAURS(3)	11.0	5th)	INFERNO(1)	5.7
6th)	THREE DOCTORS(2)	10.8	")	INFERNO(6)	5.7
7th)	PLANET'DALEKS(2)	10.7	7th)	INFERNO(2)	5.9
8th)	THE TIME WARRIOR(4)	10.6	8th)	INFERNO(4)	6.0
9th)	DEATH'DALEKS(3)	10.5	")	THE TIME MONSTER(5)	6.0
10th)	DAY'DALEKS(2)	10.4	10th)	THE CLAWS OF AXOS(3)	6.4
11th)	CURSE OF PELADON(1)	10.3	")	THE SEA DEVILS(1)	6.4
12th)	PLANET'DALEKS'3)	10.1	12th)	THE MUTANTS(6)	6.5
")	INVASION'DINOSAURS(2)	10.1	13th)	THE TIME WARRIOR(3)	6.6
")	PLANET'SPIDERS(1)	10.1	14th)	THE GREEN DEATH(4)	6.8
15th)	DAY'DALEKS(1)	9.8	")	MONSTER OF PELADON(2)	6.8

TOP 15 EPISODES(POSITIONS):			BOTTOM 15 EPISODES(POSITIONS):		
1st)	PLANET OF THE DALEKS(1)	9	1st)	THE TIME WARRIOR(3)	89
2nd)	THE GREEN DEATH(5)	15	2nd)	INFERNO(3)	85
3rd)	THE DAEMONS(5)	17	3rd)	AMBASSADORS'DEATH(7)	80
")	THE THREE DOCTORS	17	4th)	INFERNO(7)	79
")	PLANET OF THE SPIDERS(1)	17	5th)	TERROR OF THE AUTONS(1)	78
6th)	PLANET OF THE DALEKS(2)	18	6th)	THE SEA DEVILS(1)	76
")	THE GREEN DEATH(1)	18	7th)	THE TIME WARRIOR(2)	75
8th)	PLANET OF THE SPIDERS(5)	19	8th)	INFERNO(6)	73
9th)	CURSE OF PELADON(2)	20	9th)	INFERNO(1)	72
")	DEATH TO THE DALEKS(3)	20	10th)	TERROR OF THE AUTONS(2)	71
11th)	PLANET OF THE DALEKS(5)	21	11th)	AMBASSADORS'DEATH(6)	70
")	DEATH TO THE DALEKS(4)	21	")	THE MIND OF EVIL(3)	70
13th)	THE THREE DOCTORS(2)	22	")	THE CLAWS OF AXOS(3)	70
")	THE TIME WARRIOR(4)	22	14th)	THE SILURIANS(2)	68
")	PLANET OF THE SPIDERS(3)	22	15th)	THE MUTANTS(6)	67
			")	THE TIME MONSTER(5)	67

REPEATS

SPEARHEAD FROM SPACE(1)	09-07-71	2.9	115	-
SPEARHEAD FROM SPACE(2)	16-07-71	3.0	102	-
SPEARHEAD FROM SPACE(3)	23-07-71	3.4	98	-
SPEARHEAD FROM SPACE(4)	30-07-71	3.9	83	-
THE DAEMONS(Edited)	28-12-71	10.53	38	-
THE SEA DEVILS(Edited)	27-12-72	8.7	51	-
DAY OF THE DALEKS(Edited)	03-09-73	7.4	32	52
THE GREEN DEATH(Edited)	27-12-73	10.45	44	-
THE SEA DEVILS	27-05-74	4.64	99	-
PLANET'SPIDERS(Edited)	27-12-74	8.6	49	-

JON PERTWEE's immediate presence gave DOCTOR WHO's ratings a much-needed boost after the disappointing end to the Troughton years, but although Season 7 began well enough things then began to slip somewhat as the slow pace of the last couple of stories failed to sustain the enthusiasm of the viewing public, with the highly acclaimed - at least in the eyes of the fans - INFERNO achieving truly disastrous figures in spite of its summer 5 15pm slot.

Thankfully - on the strength of Season 7's initial ratings - Season 8 was guaranteed and opened with the mundanely received TERROR OF THE AUTONS, Roger Delgado's debut story again very popular among the fans (see DWB#47 Series Survey Results). The BBC's subsequent decision to move DOCTOR WHO to 6.10pm was eventually justified by the big increase in viewing figures at a time of year when the audience would normally be expected to fall and saw Pertwee's second season end on a notable high with COLONY IN SPACE and THE DAEMONS both getting all but one of their episodes into the top 30 (it's interesting to note that these two stories were voted last and first respectively in the Best Pertwee section of the Series Survey (DWB#46) which highlights the importance of imaginative scheduling and also what is considered good or bad by SF fans is seldom reflected by the tastes of the fickle public.

Pertwee's first match with the Daleks opened Season 9 with the first 10m+ audience of the colour era, a feat continued into THE CURSE OF PELADON. However, THE SEA DEVILS part 1 inexplicably saw the figures suddenly plummet to 76th in the national chart but after this hiccup it was back to reasonable audiences until, on 29th April 1972, halfway through THE MUTANTS and after 321 episodes, for the first time ever DOCTOR WHO achieved less viewers than the opposing programme on ITV ! This programme was called Funny You Should Say That which I for one have never heard of but interestingly after just a couple of weeks of very high ratings it disappeared forever ! The good Doctor's dominance of Saturday tea-time viewing was restored by THE TIME MONSTER whose erratic figures can be put down to the temperamental weather shown as it was in May/June 1972.

The 10th anniversary season opened nostalgically with the exceptionally well-received THE THREE DOCTORS and its dénouement at last gave Patrick Troughton an appearance in a DOCTOR WHO that reached the national top 20 and had over 10 million viewers - in fact it secured the highest audience figure for the entire Pertwee era of 11.9m ! Things then proceeded calmly until the Daleks returned aided by the fact that DOCTOR WHO was held up due to extra time in the 1973 F.A. Cup Final delaying the broadcast of PLANET OF THE DALEKS episode one which subsequently reached number nine in the chart, a position up to then only exceeded by five William Hartnell episodes all screened way back in the golden year of 1965. From then until the end of the season the audience figures held up well despite the normal vagaries associated with the approach of summer and the series was rarely out of the top thirty.

Mention should be made at this point of the success of the Jon Pertwee repeats. As was traditional between 1971-4 an edited feature-length version of a particularly excellent Jon Pertwee story was shown during Christmas week as the festivities were beginning to die down and families were recovering from the rigours of Christmas and Boxing Day. With such a captive audience on most occasions the repeats actually fared better the second time around with THE DAEMONS and THE GREEN DEATH actually achieving the highest average audiences of the Pertwee era !

Having said this, after a relatively good start with THE TIME WARRIOR opening Season 11 with 8.7m, episodes two and three in their 25-minute segments were rather swamped by the Christmas attractions of 1973 but soon bounced back above 10m once normality returned. The much-maligned INVASION OF THE DINOSAURS surprisingly maintained and indeed built upon that audience illustrating that a good story line can help overcome other shortcomings.

Whereas the final few stories of the Hartnell and Troughton eras had seen the Doctor's popularity wane, Pertwee's Doctor went out in a blaze of glory as PLANET OF THE SPIDERS once more catapulted DOCTOR WHO into the national top 20 as the third Doctor bowed out leaving his fans wanting more.

Audience appreciation figures for the Pertwee era were collated on an irregular basis between Seasons 7-11 so no acute observations can be made but as stated previously they are not an accurate measure of quality between seasons. As a matter of interest no audience appreciation figures were measured for any programme between 1971-3 and when they did resume in 1974 not all programmes were surveyed every week because of BBC cutbacks ! - ALISTAIR GORDON

five hundred eyes • issue two

"So tell me, what do I get if I send off my cheque or postal order (cash at my own risk) for 75p and an A5 SAE, or £1 including postage and packing?"

"Well, there's a pseudo-intellectual literary analysis of the gothic genre, a totally baffling illustrated investigation of the *Mawdryn Undead* timelines, an article on the ideal convention and how Panopticon could be improved, a cautionary tale of a fool and his cheque book, some really "interesting" fiction, your bog-standard season reviews (of course), some pretty cartoons and stunning artwork, and a bit of humour (but not too much)."

"Hmm, nice contents, but I'm into superficial gloss ..."

"No problem. Forty-four typeset pages, and a colour card cover. Not quite *The Frame,* of course, but very readable."

"Okay – where do I send my dosh?"

"To me, David Gibbs, at 38 The Meadows, Cherry Burton, Beverley, East Yorkshire, HU17 7SD. You won't regret it."

DAVID MALONEY

THIS ISSUE WAS TO HAVE BEEN A JON PERTWEE SPECIAL BUT UNFORTUNATELY, DUE TO AN AIR TRAFFIC CONTROLLERS' STRIKE IN EARLY JUNE, JON WAS HELD UP AT HIS HOME IN MAJORCA AND WAS UNABLE TO MAKE THE DESIGNATED INTERVIEW. HOWEVER HIS AGENT ASSURES US THAT THE INTERVIEW WILL GO AHEAD, PROBABLY AT THE END OF JULY.

AS A STOPGAP WE ARE GRATEFUL TO AMERICAN READER JOE NAZZARO FOR GIVING US PERMISSION TO USE AN INTERVIEW HE CONDUCTED WITH DAVID MALONEY WHILE HE WAS HERE ON HOLIDAY LAST SEPTEMBER, AND JOE WISHES TO POINT OUT THAT THE INTERVIEW ACTUALLY FOCUSED MAINLY ON BLAKES 7 RATHER THAN THE 'DOCTOR WHO' SECTION CULLED BELOW, HENCE ITS BRIEFNESS.

YOU BEGAN YOUR CAREER AT THE BBC, DIDN'T YOU ?
I started in the theatre as an actor for seven years. I worked in repetory and in the West End and I was trained as an actor. Prior to that, I'd been a journalist for four years in Birmingham - which is where I grew up - and I'd also been in the air force for a couple of years and that was compulsory service.

I started at the BBC as a floor manager and I worked with some very good directors there in the '60s, including Ted Kotcheff who directed the Rambo films, and then I went on the director's course. I had previously worked on DOCTOR WHO a lot as a production assistant with William Hartnell(THE RESCUE, THE ROMANS, THE TIME MEDDLER, THE MYTH MAKERS and THE ARK), so I knew all about DOCTOR WHO.

A LOT OF PEOPLE PAINT DIFFERENT PICTURES ABOUT WHAT IT WAS LIKE TO WORK WITH WILLIAM HARTNELL. WHAT KIND OF CONTACT DID YOU HAVE WITH HIM ?
Very close contact. He was very crotchety and he found it very difficult to remember his lines and so we had lots of breaks and stops while Bill learned them. He was a very great champion of the programme. He wanted it to succeed and he wanted the standards to be kept high, but he was difficult. I think the people who had to work with him closely - like myself - I remember in the studio an incident which was quite frightening really. He was struck in the back by the platform of a crane camera, which is not a pleasant thing. It's very difficult to hold these things to an exact point and the operator overshot just a little with this crane on wheels and struck him and that was very worrying because I thought he was hurt. I was in charge of the studio as a floor manager so I thought, Well, Bill will make a big thing of this if we're not careful, so I said, "Hold everything ! Mr.Hartnell can't continue. Get a chair, get some water", and he said, "Of course I can continue, of course I can - what do you mean !", so he carried on. That was the best way to deal with Bill; to try and anticipate him a bit.

WASN'T IT COMMON AT THAT TIME TO START OUT AT THE BOTTOM AS SAY, COFFEE BOY, AND WORK YOUR WAY UP AT THE BBC ?
Oh no, not quite like that. You had to have been in the theatre and worked in the theatre. That was the way you were taken in to the BBC as an assistant floor manager. Then you graduated to floor manager or PA (production assisatnt). Some people spet nearly five years as assistant floor managers, then another five or six years as floor manager or production assistant before they ever got near to doing any directing. It was a staggered career line which I think was far too slow.

AT WHAT POINT DID YOU BECOME INVOLVED IN THE DIRECTING END OF THINGS ?
I went on the director's course in 1968, and that in itself was a difficult thing to achieve for a floor manager, but then I was very lucky and had a lot of opportunities after that to direct.

WHAT SORT OF PROGRAMMES DID YOU DIRECT BACK THEN ?
I started out directing a popular series called Z-Cars and then I did some classic serials. I did Ivanhoe by Walter Scott in 10 parts and The Last of The Mohicans which was in 8 parts by James Fenimore Cooper. Then I did another Cooper novel called The Pathfinder. I also did a couple of novels called Sentimental Education and Woodstock as well as quite a few DOCTOR WHOs around that time.

YOU STARTED DIRECTING 'DOCTOR WHO' FAIRLY STEADILY AROUND THE END OF PATRICK TROUGHTON'S TIME ON THE SERIES.
I did, yes. I did quite an imaginative one called THE MIND ROBBER; I've seen that recently in black and white. That really was stretching the imagination, lost in the pages of a book. It was a very difficult programme to do at that time. Seeing it again I thought that Patrick and Wendy and Frazer were very fresh and full of vitality despite the lack of visuals, because today we really would expect something stunning.

WAS THAT A PARTICULARLY DIFFICULT STORY TO DO ? I UNDERSTAND THAT WAS A FOUR PART STORY THAT HAD TO BE PADDED OUT TO FIVE PLUS YOU HAD TO CONTEND WITH FRAZER HINES CATCHING THE CHICKEN POX WHICH HAD TO BE WRITTEN IN AS WELL.
That's right, yes. That chicken pox thing was another story, but I find this very interesting because you meet people who have examined the period and examined the story and they've got enormous amounts of information about what happened on one script, or what happened on another, but the memory of actually making these things is just a memory of working hand to mouth. One was never aware of padding a story out particularly but I suppose it was difficult when you had to make a decision early on - when a story has been commissioned - whether it should be four parts or six parts, how long it would run, but really one wasn't aware of any script problems. We just got on with it and we did it.

I'M SURE THAT TERRANCE DICKS - WHO WAS SCRIPT EDITOR AT THAT TIME - MIGHT NOT AGREE WITH YOU ON THAT.
He was there when I was working with Derrick Sherwin and I remember on THE WAR GAMES,for instance, it was decided that Malcolm Hulke (who was Terrance's mentor, very influential) who worked very closely with Terrance was going to write the script and we were looking for wars to do. The idea was a very good one, I thought; it had to be a long one as well - a ten part story - so for THE WAR GAMES I went home and asked my son, who was nine or ten at the time, what wars he was interested in and he said he liked the Romans and the American Civil War, so I went into the office while we were discussing it and threw in all these ideas and they all ended up in THE WAR GAMES.

DIRECTING A MASSIVE TEN PART STORY MUST HAVE POSED A MAJOR CHALLENGE ?
Yes it was. It began in the First World War and we filmed it on Brighton rubbish dump where Richard Attenborough had just finished filming Oh, What A Lovely War. He had done a trench scene there, but of course we weren't on the same scale with our miniscule budget, but we had to get through it and we were pushed for time and we had the TARDIS out near the great wall of rubbish fifteen feet high smelling to hell !

THAT WAS SUPPOSED TO BE NO MAN'S LAND ?
That's right. We had the TARDIS out there and we were filming and somebody said to me, "God, look at those rats", and against this wall of rubbish fifty feet away were these rats and they were grey and nineteen inches long and they were playing up and down and I said, "For goodness sake, don't tell the make-up girls", because there were about five make-up girls with us and they all had their backs to the rubbish dump. I knew if they saw these rats they would insist on us moving away and filming somewhere else and we didn't have time to stop and find another location so we just kept quiet and carried on filming and got out of there fast !

'THE WAR GAMES' WAS ALSO A SIGNIFICANT STORY BECAUSE YOU HAD PATRICK TROUGHTON LEAVING AND A NEW ACTOR COMING IN AT THE BEGINNING OF THE NEXT SEASON.
I didn't know at the time who the new actor was. The conception of the Time Lords - which I thought was a rather good one - and the idea of this regeneration ended THE WAR GAMES and I remember, as far as I can recall, the new Doctor hadn't been chosen so we ended in a kind of a void. I thought those sets were very well done by a young designer called Roger Cheveley who's now a director himself. I had also cast Bernard Horsfall in that, he was also Gulliver in THE MIND ROBBER and I brought him back later in THE DEADLY ASSASSIN.

DID YOU KNOW AT THE TIME THAT YOU WERE HELPING TO BUILD WHAT WAS TO BECOME PART OF THE MYTHOLOGY OF THE PROGRAMME ?
The Time Lords ? No, that was a new idea and quite clever, and of course I see the connection with the Time Lords has been used again and again.

MANY PEOPLE HAVE REMARKED ON WHAT A CONSUMMATE ACTOR PATRICK TROUGHTON WAS TO WORK WITH. LOOKING BACK, WHAT DO YOU RECALL MOST ABOUT WORKING WITH HIM ?
Well, I just think he had a charisma and a sort of eccentricity and a vitality which was very effective. I think he had a charm for children; they liked him very much. His concept after Hartnell was gone was that he should be a sort of clown and Derrick Sherwin and I discussed this a lot. The idea was that everything he took out of his pockets could be anything he wanted it to be; a sonic screwdriver or whatever, and I remember saying to Derrick, "Look, if he's this clever, surely he can take out of his pocket just four squares, four plates, and put them on the ground and it would form into a box and this box would have, or could be, anything ?", and that's what we did. I remember that idea being mine - of having a box he pulled out of his pocket - and of course in order to film the box coming together we filmed it in reverse so it just came together.

YOU DIDN'T WORK AGAIN ON THE SHOW UNTIL JON PERTWEE ' S FOURTH SEASON ?
Yes, that was when Barry Letts was producer. Barry brought a different direction to the series, I thought. He brought it down to Earth, he made it more realistic, and he introduced this military arm U.N.I.T. with the Brigadier but I was never part of that. The only one that I did during Barry's time was the one about the Spirodons (PLANET OF THE DALEKS). That used a lot of CSO to overcome their invisibility - we dressed them all up in fur coats, cheap fur fabric mind you ! By the time I went back to do more Barry had left DOCTOR WHO and Philip Hinchcliffe had taken over.

HOW DID YOU FIND WORKING WITH JON PERTWEE ?
Again Jon played the part his way. Up until then the first three Doctors had all been very well known character actors, and in fact Tom Baker - who came after Jon - was the first 'unknown'. I thought what was interesting about Jon was that he wanted to play the part seriously. From being a comedian he thought of DOCTOR WHO as a very serious character and he didn't smile much and he didn't do much comedy which is interesting when you look at all the others - not Hartnell, but Troughton - striving to make humour, and Tom of course making eccentric humour. Jon saw it as a fairly straight part which I found interesting.

YOU LATER WOUND UP DOING A LARGE NUMBER OF STORIES WITH TOM
I worked for two years nonstop !

SOME DIRECTORS HAVE SAID HOW DIFFICULT HE WAS TO WORK WITH TOWARDS THE END OF HIS TIME ON THE SERIES. DID YOU FIND THIS TO BE CREEPING IN IN HIS FIRST FEW SEASONS ?
No, when I was working with Tom he was very fresh and very inventive and he was making the part. I think the problem is when you get such an eccentric character as the Doctor, after seven years he knew more about it - more about his own character and what it's come to be - because, afterall, it's an imagined character and it changes direction depending on what producer is in the chair, what the directors are thinking and wanting, and particularly what the actor who is playing the Doctor wants to do, so that after seven years he would have outgrown all the producers and by that time there would have been two or three changes in the producer. He would be the only Bible - the only living legend - so he's telling them what they should be knowing about his history.

WE SPOKE EARLIER ABOUT HOW YOU HELPED ESTABLISH THE EXISTENCE OF THE TIME LORDS DURING 'THE WAR GAMES'. ONE OF THE BAKER STORIES THAT YOU DIRECTED, 'THE DEADLY ASSASSIN', WAS ANOTHER STORY IN WHICH THAT CONCEPT WAS EXPANDED.
That was written by Robert Holmes and I think that he was the DOCTOR WHO writer par excellence. As a script editor he knew very well the idea - the concepts of DOCTOR WHO - and I thought the stuff he wrote was very good. I thought that THE DEADLY ASSASSIN was a very good script and Bernard Horsfall again played the protagonist and Robert's TALONS OF WENG CHIANG - which I did soon after - I thought again was a very interesting idea and a very good script. We had on that a very clever designer who I worked with a lot on DOCTOR WHO - Roger Murray Leach - who then went on to be art director for The Killing Fields and Local Hero; he was abosolutely first class. Anyway, in terms of DOCTOR WHO, the absolute key role, outside of the actors and the writers, is the designer and I was very pleased to be able to work with him so much.

MANY FANS REGARD 'TALONS OF WENG CHIANG' AS ONE OF THEIR FAVOURITE STORIES BECAUSE OF THE WONDERFUL ATMOSPHERE INVOKED.
That's right, that's how we used it. We had a particularly difficult night I recall. We were filming in this square at night with horses and a Victorian carriage. We got plenty of mist pumping and we'd done our homework. We'd had our assistant directors running around the square for days before posting letters in people's letter boxes and telling them all that was going to happen and asking them to clear the street of their cars and things. When we arrived on the night there was a Porsche sitting right in the middle of the shot and nobody knew who it belonged to or how we could get rid of it ! So again our clever designer, Roger Murray Leach, had a whole load of hay brought up and tipped over it so it looked like somebody had a load of hay for animals in the street ! There was a terrible mess over the car - it just looked like a load of hay !

DAVID MALONEY, THANK YOU VERY MUCH

FALCON

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If you still wish to support FALCON 3 and its chosen charity this year - CHILD LINE - supporting registration at £4.00 is still available. This will still not permit you to attend the event by upgrading supporting registration to full registration.

Those of you who where planning to travel to the event and register on the day, please DO NOT DO SO, as no on-the-door registration places have been reserved. If you do try to register on the day, it is highly likely that you will be turned away. SORRY!!

We appologise to all of you who are unable to attend FALCON 3 due to the close of registration.

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Please mark the bottom left hand corner of your envelope -SUPPORTING REG -. Thank you.

CONT'D

Pertwee 'sting' (heard at the climax of each of his first four seasons' episodes) is followed by a new arrangement of the DOCTOR WHO signature tune which comes close to recapturing the haunting rendition of Delia Derbyshire's version. This leads into the Rock & Roll theme with the words suitably replaced by "Doctor Who-oo, Doctor Who, Doctor Who-oo in the Tardis..." intermixed with 'yobbo' chants of "You wot?" and excerpts from the GENESIS OF THE DALEKS album featuring the voices of Davros and the Daleks (ie: "W-e o-b-e-y n-o o-n-e", "W-e a-r-e t-h-e s-u-p-e-r-i-o-r b-e-i-n-g-s" etc.), and the pattern is more or less continued throughout the 7-inch single for three choruses.

FREE PUBLICITY

Apparently the record was made without the BBC's knowledge and it was only when DOCTORIN' THE TARDIS showed signs of being a huge hit that BBC Enterprises rejected plans to veto the record chiefly for its unauthorized use of the TARDIS dematerialisation noise. However when the record subsequently crashed straight into the chart at 22 the BBC evidently noted the substantial free publicity it would generate and The Timelords were granted an immediate slot on Top of the Pops and, in an unprecedented move, again appeared the following week while at number 4 (normally a record only features on consecutive weeks if at number one) and of course the week after when it reached the summit.

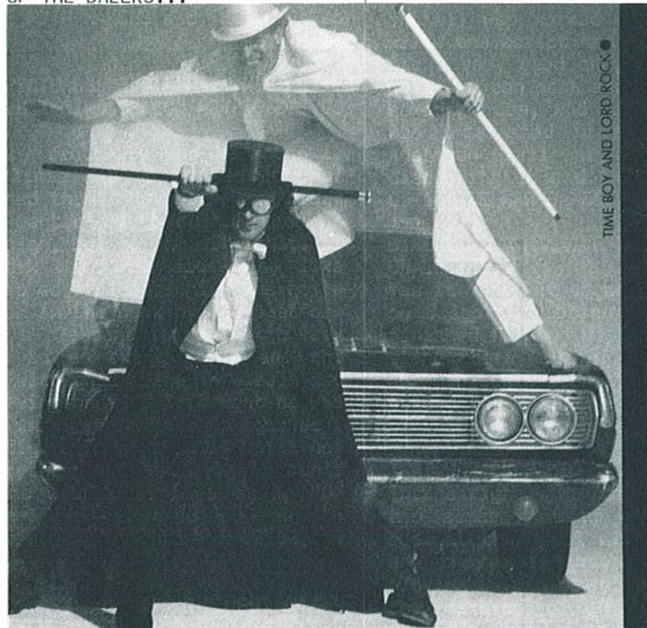
Although The Timelords are enjoying phenomenal success - with sales fast approaching 250,000 copies - they could end up seeing very little return for their efforts at the end of the day. After probably paying the BBC a nominal fee they also have Roger Hancock - Terry Nation's agent - to contend with who is believed to be demanding a substantial royalty, and possibly even the agents of Roy Skelton and Michael Wisher as well ! In the cases of other house/scratch records - where bits and pieces are culled from existing discs and remixed to create a new sound - claims have even gone as far as court, a recent example being M|A|R|R|S' Pump up the Volume which was frowned upon by the famous Stock Aitken Waterman team for the blatant rip-off of some of their past hits.

TACKY VIDEO

The record is available subject to supply at all record shops on the KLF Communications label (7" no.KLF 003 and 12" no.KLF 003T). If you fancy bopping to DOCTORIN' THE TARDIS, you might like to know it is 0-125½-0bpm !

Finally, the gimmick used by The Timelords to promote the single is a battered US police car appropriately called Ford of whom you can read more about here and a cobbled together 'Dalek' which both feature in a hastily put together and somewhat tacky video. There is, incidentally, no truth at all in the rumour that the Timelords' Dalek (see cover) was in fact a prototype version of the Gunner Dalek due to make its entrance in the forthcoming REMEMBRANCE OF THE DALEKS...

A: Anarchy in the Astral Plane
B: Black Holes, I can handle them
C: Car makes record
D: Detroit to Dagenham via the Dog Star Sirius
E: $E=FT^2$
F: Ford's the name – time travel's the game
G: Glitter Band
H: High octance high-ball and make it a double
I: Illuminati in at 23
J: Justified
K: KLF Manipulations
L: Love my Escorts
M: Mystery, Imagination and Megastardom
N: Nostradamaus: the man who always gets it wrong
O: Off with their heads and on with the show
P: Possibly the most nauseating record in the known galaxy
Q: A quantum leap for a quasi quark Queen and I
R: Talking 'bout my *Regeneration*
S: Serving and protecting across the time zones
T: Time And Relative Dimension In Space
U: Underworld Overdrive – just a gear shift away
V: Venus on my back seat – she left her shell on the shore
W: West Ham
X: Xanadu. Been there done that
Y: Young, Gifted and Car
Z: Zenarchy. It's the only way to be


TIME BOY AND LORD ROCK

Having sampled the delights of the Cosmiverse, Ford Timelord has set his Tardis down on British soil and is currently doctorin' our charts with his own brand of aural time travel. Time Boy. Tim Nicholson **forgets to bring his sonic screwdriver**

At three o'clock on a Wednesday afternoon in Central London time stood still. For the first time since interviewing Crow from 'Saturday Superstore', I was about to enter the Twilight Zone. I had gained an audience with the greatest pop star of them all ... Ford Timelord.

I was escorted to the hotel car park, his Tardis for the day, and introduced as an Earth journalist. Unsure of how to react, I responded by introducing my tape recorder: "Ford, this is Tony Sony. He wishes to immortalise your every utterance. Would you permit him to rest on your bonnet?"

Ford: "Yeah, sure. Stick him where you like."

Strange ... He doesn't speak like a Timelord; more Romford Comp than Windsor and Eton. Still, not wishing to judge a car by its chassis, timidly, I begin my interrogation of the most intelligent car on this planet we call home.

GALLIFREY, DETROIT, DAGENHAM

Where were you born?
"I wasn't born, I was manufactured in Detroit in 1968 into a large family; about a quarter of a million brothers and sisters."

What are their names?
"I used to know all their names, but I moved with my parents to Dagenham in Essex when I was two, so I can't really remember."

Why did you move to Dagenham?
"My father got a job at the car plant there, so I had to leave my police job in Detroit. It was no great hardship, though; Detroit's a rough city."

How did you spend your younger years in Essex?
"I liked to drive up and down the A12 to Southend and go cruising. I used to go on those Caister weekends, but I always felt out of place, sitting there with all those XR3is with fluffy dice. It's just not me."

FORD TIMELORD'S LAST RESORT

How did you break into acting?
"This bloke spotted me in the Kings Road one day and said, 'How'd you like to be in 'Superman 3'?'. I said yes and that was that."

Was it a rewarding experience?
"It was all right, but how can you take a bloke who can fly seriously? It's laughable really."

What do you think of the way cars are portrayed in movies and on TV?
"The same way as women are portrayed on Page Three; we're exploited. I'm about to be exploited, promoting this single, but I don't see there's anything I can do about it."

Would you like to do more acting?
"What I *would* like is my own chat show. I've got my eye on Jonathan Ross's job."

Who would be your ideal guest?
"Lady Penelope's pink Roller, definitely. I could roll back her sliding glass roof and whisper sweet nothings."

Who started you off on a music career?
"Well, I'd fallen on hard times and found myself reduced to selling myself in an auction for £300 to a couple of dodgy characters now known as Time Boy and Lord Rock. They used to play their dubious recordings on my system and I was able to show them where they were going wrong."

Are you surprised at your success?
"Not at all. It was obvious to me what was needed in the charts, so I just did it. It was easy for me, but of course, being a Timelord, most things are fairly easy."

When did you discover you could time-travel?
"I've known for as long as I can remember. This is the first time I've lived in the guise of a car. In the past 700 years I've been many things, including a refreshment tent at the battle of Trafalgar and a hippy down the front at Woodstock."

A TARDIS OF MY OWN

Where do you live?
"In a garage in Dagenham. It's a two storey garage; the Escorts live upstairs. They attached themselves to me when I was visiting their home planet of Barbie, near Gallifrey. They are all called Sindy (I to IV) and they service me whenever I need it.

"I've got a calender on the wall that was photographed for me by Lord Litchfield. It's got a different topless coupé for every month."

Would you be where you are today without Time Boy and Lord Rock?
"I suppose I should say no."

Is that true?
"No!"

Just then, a voice called, "Excuse me" from above. I turned to see a face at a window. "Is that *your* radio?", she said. "No, I'm interviewing a car," I replied. As I turned back I suddenly realised I was standing in a car park, talking to an American police vehicle. I looked at my watch; one minute past three ... I had left the Twilight Zone. How embarrassing ...

TOP: The A 2 Z of Ford Time Lord as told to N.M.E. (issue dated 11-6-88)

ABOVE: An interview with the star himself talking to Record Mirror (issue dated 18-6-88)

OPPOSITE PAGE(TOP): Charting the soaraway success of Ford's debut 45 (plus the Dalek Top 10 as compiled by Record Mirror, 11-6-88)

RIGHT: Careful you don't suffer from over-exposure, Ford ? (Interviewed in Melody Maker (issue dated 11-6-88).

JUST WHO IS ? FORD TIME LORD

1 **Da-lek Of Love** ABC
2 **Cyberman Says** 1910 Fruitgum Company
3 **Beat Tar-dis** Bomb The Bass
4 **Time After Timelord** Cyndi Lauper
5 **Daleking Through Gary Gilmour's Eyes** the Adverts
6 **Dr Who's Leaving Who** Hazell Dean
7 **Sound Of Silence** Cyberman & Garfunkel
8 **Scarf Face** Prince Buster
9 **Shame On You** the Dalek Buds
10 **I'm Not Scared** Extermineighth Wonder *(groan — Ed)*

Compiled by Brigadier Lethbridge-Stewart

May 29-June 4, 1988

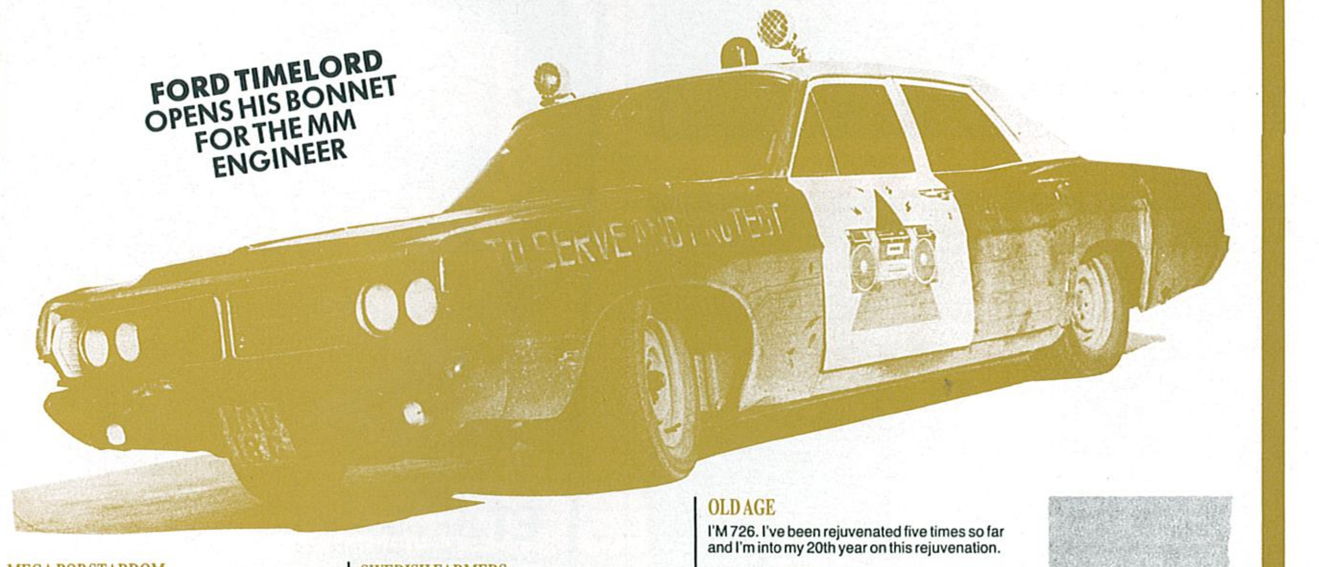
1	**WITH A LITTLE HELP FROM MY FRIENDS/SHE'S LEAVING HOME** Wet Wet Wet/Billy Bragg & Cara Tivey	○ Childline
2	**GOT TO BE CERTAIN** Kylie Minogue	PWL
3	**PERFECT** Fairground Attraction	RCA
4	**CIRCLE IN THE SAND** Belinda Carlisle	Virgin
5	**SOMEWHERE IN MY HEART** Aztec Camera	WEA
6	**CHECK THIS OUT** LA Mix	A&M
7	**THE KING OF ROCK 'N' ROLL** Prefab Sprout	Kitchenware
8	**MY ONE TEMPTATION** Mica Paris	Fourth & Broadway
9	**BLUE MONDAY 1988** New Order	Factory
10	**LOVE WILL SAVE THE DAY** Whitney Houston	Arista
11	**DON'T GO** Hothouse Flowers	London
12	**ANFIELD RAP** Liverpool FC	Virgin
13	**OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)** Scritti Politti	Virgin
14	**VOYAGE VOYAGE (BRITMIX)** Desireless	CBS
15	**WHAT ABOUT LOVE** Heart	Capitol
16	**IM NIN'ALU** Ofra Haza	WEA
17	**THEME FROM S-EXPRESS** S-Express	○ Rhythm King
18	**GIVE A LITTLE LOVE** Aswad	Mango
19	**OUT OF THE BLUE** Debbie Gibson	Atlantic
20	**DIVINE EMOTIONS** Narada	Reprise
21	**LOST IN YOU** Rod Stewart	Warner Brothers
22	**DOCTORIN' THE TARDIS** Time Lords	KLF Communications KLF003
23	**I SAW HIM STANDING THERE** Tiffany	MCA TIFF3
24	**MOVIN' 1988** Brass Construction	Syncopate
25	**ANOTHER WEEKEND** Five Star	Tent PB42081
26	**THIS IS ME** Climie Fisher	EMI
27	**DON'T CALL ME BABY** Voice Of The Beehive	London
28	**THE LOVERS** Alexander O'Neal	Tabu
29	**LIFE AT A TOP PEOPLE'S HEALTH FARM** Style Council	Polydor
30	**LOADSAMONEY (DOIN' UP THE HOUSE)** Harry Enfield	Mercury

June 5-11, 1988

1	**WITH A LITTLE HELP FROM MY FRIENDS/SHE'S LEAVING HOME** Wet Wet Wet/Billy Bragg & Cara Tivey	○ Childline
2	**GOT TO BE CERTAIN** Kylie Minogue	PWL
3	**SOMEWHERE IN MY HEART** Aztec Camera	WEA
4	**DOCTORIN' THE TARDIS** Time Lords	KLF Communications
5	**VOYAGE VOYAGE (BRITMIX)** Desireless	CBS
6	**CIRCLE IN THE SAND** Belinda Carlisle	Virgin
7	**MY ONE TEMPTATION** Mica Paris	Fourth & Broadway
8	**I SAW HIM STANDING THERE** Tiffany	MCA
9	**CHECK THIS OUT** LA Mix	A&M
10	**PERFECT** Fairground Attraction	○ RCA
11	**GIVE A LITTLE LOVE** Aswad	Mango
12	**EVERYDAY IS LIKE SUNDAY** Morrissey	HMV POP1619
13	**THE KING OF ROCK 'N' ROLL** Prefab Sprout	Kitchenware
14	**OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)** Scritti Politti	Virgin
15	**WILD WORLD** Maxi Priest	10 Records
16	**LOVE WILL SAVE THE DAY** Whitney Houston	Arista
17	**DON'T GO** Hothouse Flowers	London
18	**ANOTHER WEEKEND** Five Star	Tent
19	**CHAINS OF LOVE (REMIX)** Erasure	Mute MUTE83
20	**BLUE MONDAY 1988** New Order	Factory
21	**ANFIELD RAP** Liverpool FC	Virgin
22	**LOST IN YOU** Rod Stewart	Warner Brothers
23	**DON'T CALL ME BABY** Voice Of The Beehive	London
24	**BOYS (SUMMERTIME LOVE)** Sabrina	Ibiza IBIZ1
25	**OUT OF THE BLUE** Debbie Gibson	Atlantic
26	**WHAT ABOUT LOVE** Heart	Capitol
27	**THEME FROM S-EXPRESS** S-Express	Rhythm King
28	**MOONCHILD** Fields Of The Nephilim	Situation Two
29	**IM NIN'ALU** Ofra Haza	WEA
30	**THE LOVERS** Alexander O'Neal	Tabu

June 12-18, 1988

1	**DOCTORIN' THE TARDIS** Time Lords	KLF Communications
2	**I OWE YOU NOTHING** Bros	CBS ATOM4
3	**WITH A LITTLE HELP FROM MY FRIENDS/SHE'S LEAVING HOME** Wet Wet Wet/Billy Bragg & Cara Tivey	○ Childline
4	**BOYS (SUMMERTIME LOVE)** Sabrina	Ibiza
5	**VOYAGE VOYAGE (BRITMIX)** Desireless	CBS
6	**GOT TO BE CERTAIN** Kylie Minogue	PWL
7	**WILD WORLD** Maxi Priest	10 Records
8	**SOMEWHERE IN MY HEART** Aztec Camera	WEA
9	**EVERYDAY IS LIKE SUNDAY** Morrissey	HMV
10	**I SAW HIM STANDING THERE** Tiffany	MCA
11	**CHAINS OF LOVE (REMIX)** Erasure	Mute
12	**MY ONE TEMPTATION** Mica Paris	Fourth & Broadway
13	**CIRCLE IN THE SAND** Belinda Carlisle	Virgin
14	**GIVE A LITTLE LOVE** Aswad	Mango
15	**DON'T CALL ME BABY** Voice Of The Beehive	London
16	**TRIBUTE (RIGHT ON)** the Pasadenas	CBS
17	**PERFECT** Fairground Attraction	○ RCA
18	**CHECK THIS OUT** LA Mix	A&M
19	**THE TWIST (YO TWIST)** Fat Boys & Chubby Checker	Urban URB20
20	**LUCRETIA MY REFLECTION** Sisters Of Mercy	Merciful Release MR45
21	**DON'T BLAME IT ON THAT GIRL** Matt Bianco	WEA
22	**ANOTHER WEEKEND** Five Star	Tent
23	**THE KING OF ROCK 'N' ROLL** Prefab Sprout	Kitchenware
24	**OH PATTI (DON'T FEEL SORRY FOR LOVERBOY)** Scritti Politti	Virgin
25	**YOU HAVE PLACED A CHILL IN MY HEART** Eurythmics	RCA
26	**THE BLOOD THAT MOVES THE BODY** A-ha	Warner Brothers W7840
27	**DON'T GO** Hothouse Flowers	London
28	**CAR WASH/IS IT LOVE YOU'RE AFTER** Rose Royce	MCA
29	**PARADISE (REMIX)** Sade	Epic
30	**BREAKFAST IN BED** UB40 & Chrissie Hynde	Dep International DEP29



FORD TIMELORD OPENS HIS BONNET FOR THE MM ENGINEER

MEGA POP STARDOM

IT'S my ambition to be a mega pop celebrity. I see myself as moving on from that to be a general all round celebrity once the record has been a big hit. I think I fancy doing something like "The Wogan Show". How will I get the car in the chair? I suppose they'll just have to build a bigger one. Cars don't really sit down — we just let the air out of our tyres.

GARY GLITTER

HE'S got to be one of the great pop stars of the last 15 years. Have I ever been to a drive-in Gary Glitter show? I've been at a couple. Actually he wants to do some stuff with me. I wouldn't make Gary sit in the back seat, I'd pay him the compliment of allowing him to sit on the front one. That's probably the greatest compliment I could pay anyone.

TIME TRAVEL

IT'S a strange thing. I do quite a lot of it, I must be honest about that. I don't want to talk about some of the things I've seen on my travels through galaxies cos some of them are quite ugly. Mind you, I've seen some fairly ugly things in London. I was at Woodstock, you can actually see me in the film. Of course, I was a lot younger in those day. I didn't have so much rust. My best time was the *early* Sixties. I used to take Brian Epstein around and I was there the day he signed The Beatles. I was a taxi in those days.

SWEDISH FARMERS

YOU'VE really hit a nerve now. My opinion of them plumetted the day I was shot at by one of them. It wasn't my fault. These two chaps, Lord Rockman and Time Boy, took me on a wild goose chase to Sweden to meet Abba and it ended up with me being shot at, running over mooses and God knows what else, very unpleasant. What does it feel like to hit a moose? I didn't feel it but I don't think the moose was too happy about it.

DAVROS

THE guy that created the Daleks, yeah? I'm a sworn enemy of the Daleks. I don't like what they stand for at all. If you watch the video for my new record you'll see me running them down.

THE PLANET GALLIFREY

GALLIFREY, yeah that's okay. Actually we had a bulletin from there yesterday morning and they're all dancing to the record up there. There's only a few good clubs there. I might open one up. I may call it Dagenham Dave's.

TRAFFIC WARDENS

THEY'RE no problem to me. I just f*** off to another time zone. The present time zone is the best without a doubt. I've never been so successful before. The Sixties were okay but there was a bit too much long hair and sweat about. A lot of strange things went on on my back seat in the Sixties.

OLD AGE

I'M 726. I've been rejuvenated five times so far and I'm into my 20th year on this rejuvenation.

CAISTER SOUL WEEKENDERS

I'VE been twice. Most of my friends are Ford Cortinas or XR3 Escorts and whenever there was a Caister Soul Weekender we'd all go down. But sitting in that car park all night was a bit naff.

THE MODEL T

WONDERFUL cars. The Ford set up in general is a pretty spectacular thing.

DAGENHAM

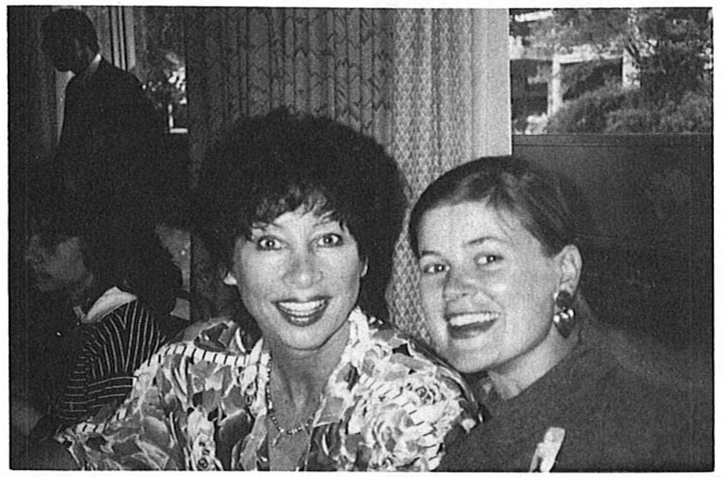
DAGENHAM is a wonderful place. When you were brought up for the first few years of your life chasing criminals around Detroit getting shot at and covered in crap, Dagenham becomes a real joy.

HYPER SPACE BUTTONS ON THE DASHBOARD

I'VE got two. I've got a hyper-space button and a hyper-hyper space button — that takes you to Kensington.

THE JUSTIFIED ANCIENTS OF MU MU

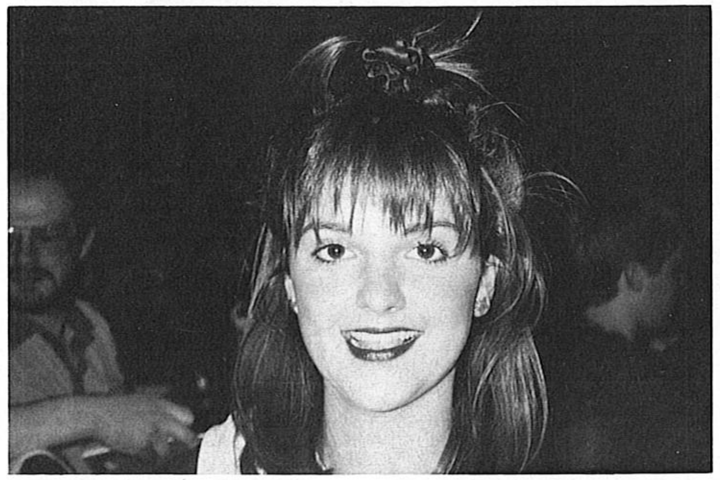
BETWEEN engagements, these two hooligans came along and bought me. They turned out to be none other than those two chaps. They're good lads but when they started playing me the new stuff they were doing on my car cassette I thought it was time I showed them how it should be done. They haven't got much of a clue on the music front.

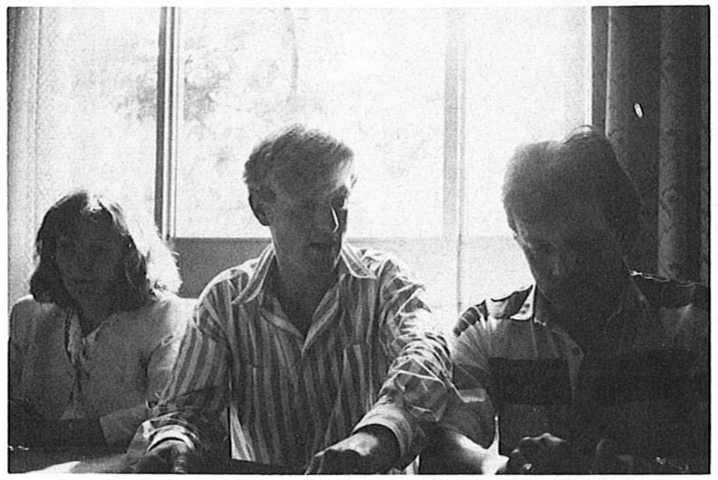


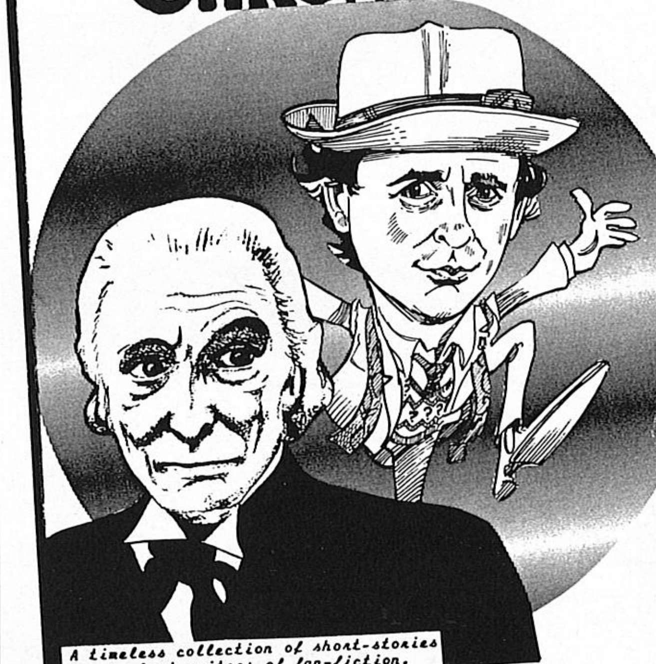
(SOPHIE ALDRED MEETS CAROLE ANN FORD)

THE TENCON CONVENTION in Liverpool over the May Bank Holiday weekend was marked by several DOCTOR WHO landmarks. The convention was held to coincide with the tenth anniversary of The Merseyside Local Group , the longest-running DOCTOR WHO group in the world, and such was the extensive list of WHO celebrities assembled for the event that guests nearly outnumbered attendees !

Probably the highlight of the weekend was the first meeting of two attractive and delightful women, the only difference between them being 25 years! Sophie Aldred could hardly contain her excitement at meeting her predecessor 20-odd times removed ! U.N.I.T.were reunited in the shape of John(Benton)Levene, Richard(Yates)Franklin and Nicholas(Brigadier)Courtney and making her first - and hopefully not her last - convention appearance was the stunning Sarah(DELTA) Griffiths. The most poignant panel was that of Mark Strickson and his wife Julie(PARADISE TOWERS)Brennon, probably their last UK appearance before emigrating to Australia in July in the hope of finding better job opportunities. We wish them the best of luck in their future commitments.







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ICEWORLD

The new Doctor Who Fanzine is out.Each issue contains news,reviews,competitions,info,merchandise reports,book reviews and more.

Issue 1 contains a Longleat Exhibition Report With exclusive photos,a double page merchandise report,news on Doctor Who the Movie,reviews of Season 24 and the Robots of Death and some new exclusive pictures.

Issue 2 contains a book review,merchandise report, a review of the incidental music and the title music, musical merchandise,a review of Pyramids of Mars, and news on Doctor Who the Movie and Season 25, And a superb competition and more.

£1.20 from Mark P Short,3,Daneway Gardens,
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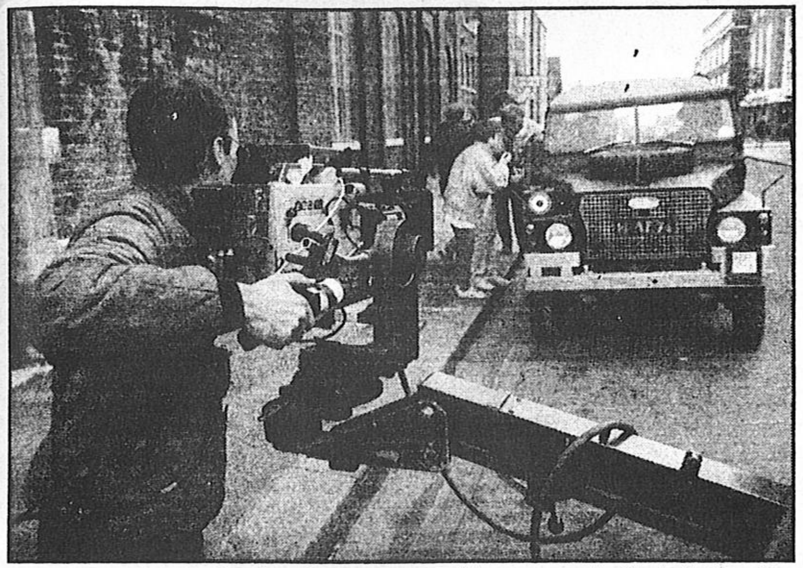
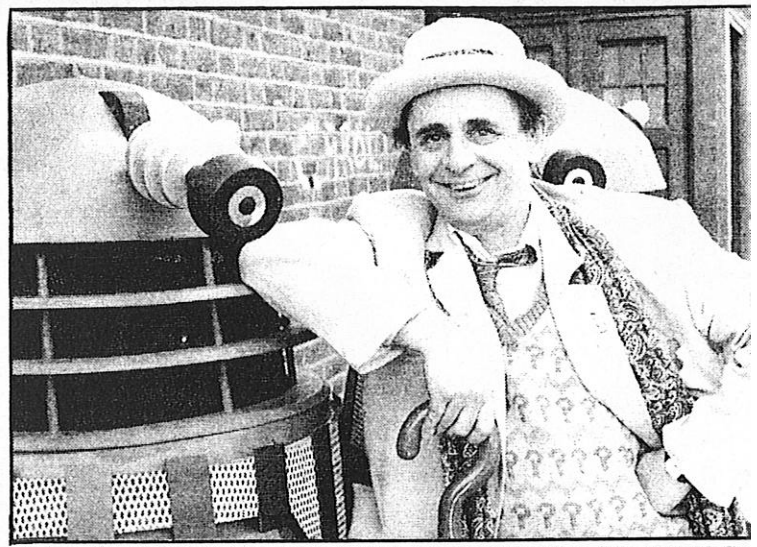
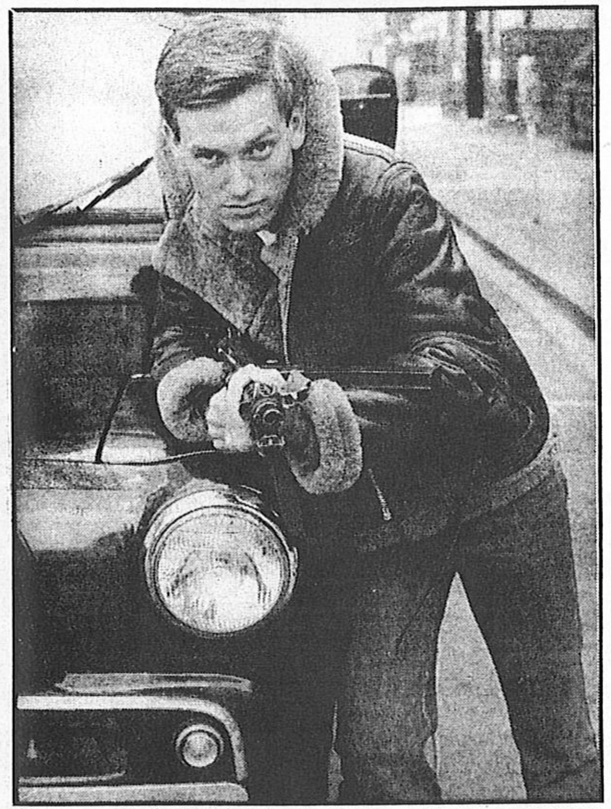


One, two, three and action. A camera man films a scene in Macbeth Street.



Friendship is providing a place to lean on. Dr. Who alias Sylvester McCoy takes a breather from filming to make friends with one of the daleks.

Invasion at school by the Daleks



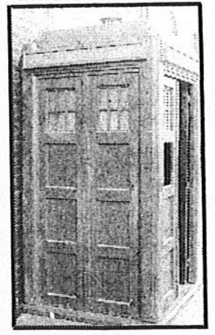
Don't move or you're dead! Actor Dursley McLinden holds photographer Mark Mawson-Bird at gun point.

KILLER robots from outer space invaded Hammersmith last week transforming St. John's School in Macbeth Street into a battlefield.

Soldiers in full battle dress armed with machine guns took on the extraterrestrial invaders with the help of Time Lord Dr. Who and his assistants.

The sounds of gunfire and explosions replaced the usual screams and shouts of schoolchildren at play.

But London was not on red alert and when St. John's young pupils returned from their Easter holidays this week they found their school intact.



Time travel is easy when you have a Tardis.

Effects

It was all the work of the BBC's special effects department filming a new series of Dr. Who.

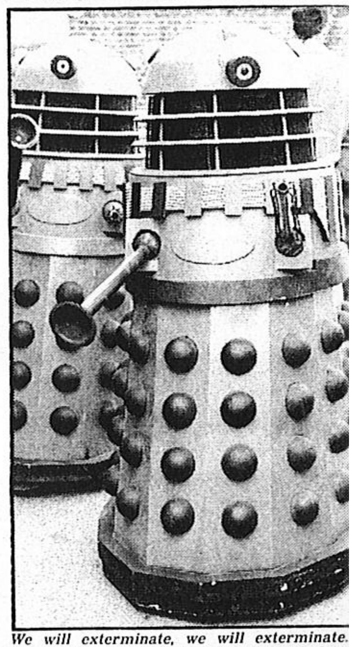
The Doctor played by Sylvester McCoy and a band of actors and actresses took over the school for four days to film scenes for Remembrance of the Daleks.

Autumn

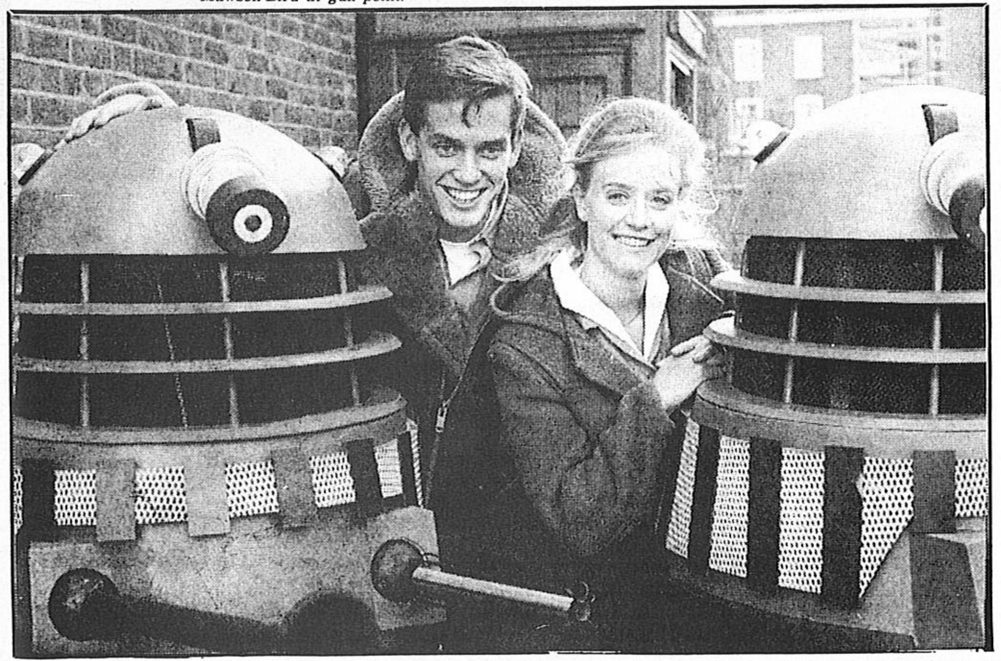
The four-part drama which sees the return of the Doctor's oldest adversories will be screened this autumn.

Actress Sophie Aldred has taken over from Bonnie Langford as the Doctor's new assistant.

Although a lot of filming was done in Hammersmith, the drama is set in East London.



We will exterminate, we will exterminate. daleks are back after a long rest and they been given a lick of gold paint.



Dursley McLinden alias Mike, and Karen Gledhill who plays Allison, share a joke between takes.

Remembrance of the Daleks

PHOTO SPECIAL

YET ANOTHER VISUAL TREAT FOR DALEK FANS ! Reprinted here is a page from the April 21st edition of The Fulham Chronicle which, as you can see, covered a day's location filming in West London over Easter for the forthcoming REMEMBRANCE OF THE DALEKS - a story in which the emphasis is very much on the Daleks with no less than two factions battling it out for overall supremacy ! Here we see the familiar grey Daleks which were, in fact, the cream and gold Daleks seen in REVELATION but given a fresh lick of grey and black paint. Confused ? Read on...

While the grey Daleks are more or less faithful to the old design, the cream and gold coloured race of Daleks have been built from scratch with a few slight modifications to bring them into the eighties as seen overleaf posing with Sylvester and Sophie in our special poster printed courtesy of The Press Association.